

THE CANADIAN
Modern Language Review



Volume II

DECEMBER, 1945

Number 2

To Our Friends in the Teaching Profession:

**A
Merry
Christmas**



**And
a Happy
New Year**

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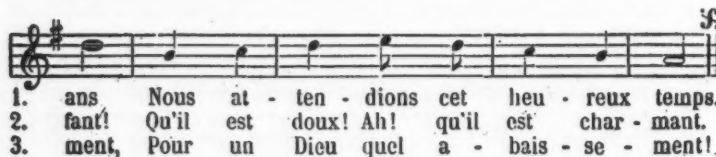
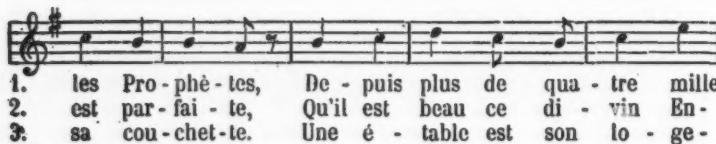
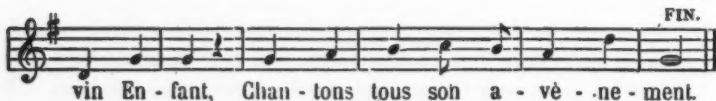
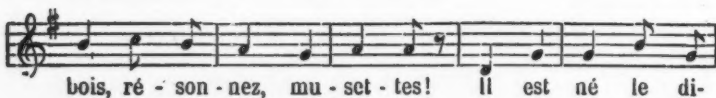
**A Merry Christmas and a
Happy and Prosperous New Year**
to all readers and friends of *The Canadian Modern
Language Review!* —The Editorial Committee

41. IL EST NÉ LE DIVIN ENFANT.

Refrain.

♩ Leger.

Noël



Editorial

WARS BEGIN IN THE MINDS OF MEN ¹

*"Only by developing a common faith and confidence, . . . can world peace be attained."*²

The formation of a world-wide educational association³ augurs well for the establishment of international good will.

Educational systems have too often been the purveyors of nationalist propaganda, wittingly or unwittingly sowing the seeds of hatred and distrust, distorting historical facts to justify political chicanery, and preaching racial prejudice in place of tolerance and good will.

The discovery of atomic energy has shattered the complacency of would-be isolationists. The invention of the jet plane and the rocket bomb has made this world appreciably smaller. All nations have become neighbours and must of necessity get along with another in order to survive. Nations and individuals have been shocked into a realization of their common responsibility for the welfare of humanity. A consciousness of world citizenship is beginning to evolve.

Scientists and engineers have virtually conquered time and space. It is left to global-minded educationists to remove the barriers of ignorance and prejudice which separate the nations of the world even more effectively.

Language is a priceless heritage of the human race. It is the outward manifestation of a people's soul, the mirror of its civilization and the measure of its achievement. One cannot understand the thoughts and aspirations of a race without an appreciation of its idiom. But alas! language has often been a barrier to mutual understanding; an excuse for ignorance and suspicion; the badge of self-centred isolationism. By fostering international good will, educationists can convert this barrier of distrust into a bridge of confidence, uniting the nations of the world in mutual trust and friendship, prime requisites of a lasting peace.

*"In the minds of men must the defences of peace be found."*⁴

G. A. Klinck.



1. Prime Minister Attlee of Great Britain.
2. Extract from the constitution of the United Nations Educational, Scientific and Cultural Organization, as quoted in a special dispatch from the New York Times correspondent in London to the Globe and Mail, Toronto, November 19, 1945.
3. The recently organized United Nations Educational, Scientific and Cultural Organization.
4. Prime Minister Attlee.

Deux livres charmants pour les étrennes

CONTES DE FÉES

par

Charles Perrault

Illustré par

Gustave Doré

\$2.25

Voici une nouvelle édition en français de cinq contes de fées que les enfants aiment—Le Chat Botté, La Belle au Bois Dormant, Le Petit Chaperon Rouge, Le Petit Poucet et Les Fées. Le livre est admirablement imprimé et orné de quinze illustrations par Gustave Doré—des chefs-d'oeuvres d'un art consommé. Louis Untermeyer, poète et anthologue célèbre, a préparé les contes pour la publication et a écrit l'avant-propos.

LA VIE DE BENJAMIN FRANKLIN

par

André Maurois

\$3.00

Edition en français, illustrée en couleur, pour la jeunesse. Le maître réputé des biographes, André Maurois, nous donne maintenant la vie fascinatrice de Benjamin Franklin. C'est l'histoire émouvante d'un homme courageux qui, au milieu d'une primitive vie coloniale, s'est élevé de l'apprenti imprimeur à l'homme de science, à l'auteur et à l'homme d'Etat réputé. La persévérance continue et l'optimisme persistant de Franklin sont des exemples pour tous les jeunes lecteurs.

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LITERATURE AND THE ARTS

THE FRENCH-CANADIAN OUTLOOK

By Richard M. Saunders, Department of History,
University of Toronto.

What do the French-Canadians really want? That question is heard repeatedly throughout English-speaking Canada, but more especially in the Province of Ontario. Answers of various kinds are being given, yet the question constantly recurs. No doubt many who ask do not like the responses they receive, and hope by raising the question again and again to receive replies more in tune with their views on the subject. Others are confused by conflicting answers that vary according to the outlook and information of the respondent. A great many are asking the question for the first time. These last are evidence of a strong current of public opinion in this country which is seeking for new means of healing the historic breach between English and French, which hopes to erect, upon a basis of mutually-recognized common interests, a truly united Canada. This article is another attempt to offer an answer to the question. If it has any validity it will be because for many years the author has been in direct and friendly contact with French Canadians, and has thought it worthwhile to study and to reflect upon their viewpoint.

Fundamentally, the problem is a very simple one. French Canadians desire to maintain their distinctive French Catholic culture intact upon a North American continent which is preponderantly English-speaking and non-Catholic. Virtually all questions of relations that arise between English-speaking Canadians or Americans on the one hand, and French Canadians on the other are but variations or aspects of this major theme. Thus stated, the problem is one of the main threads of Canadian and North American history. Even before the British Conquest and the Treaty of Paris in 1763 the unresolved friction between English and French in America was one of the sore spots of international and colonial relations. Since 1763 French Canadians have been on the defensive, and, despite a phenomenal increase in numbers, the fear that survival might become impossible has been more or less acute throughout the entire period.

This concern for survival is reflected in all quarters of French-Canadian life. The motto of the Province of Quebec, "*Je me souviens*", calls upon French Canadians to remember the past, their history, their customs, their traditions, their

religion, everything that they have been, in order that they may not forget their roots, what they are, and what they have to guard and to uphold. French-Canadian literature, itself a product of their distinctive culture, and one of great richness and extent, is filled with discussions of the problem of survival and of "nationalisme", which, in its various forms, is an expression of the French-Canadian determination to survive as a cultural group. Ringuet, novelist and essayist; Crémazie and Fréchette, poets; Garneau, historian; they, and scores of others, have rung the changes upon the major theme. For nigh on two centuries the school books of French Canada have driven home to generations of pupils the need for survival, the necessity of remaining true to themselves and to tradition, of keeping faith with the past.

The success of the continuous effort directed to the end of survival speaks for itself from the mouths of millions of French Canadians, the descendants of those few tens of thousands who passed under British tutelage in 1763. The heart of French-Canadian Catholic culture still beats strong upon the banks of the St. Lawrence. Nevertheless, Edmond Turcotte, one of Montreal's leading journalists, writing in a recent book, *Réflexions sur l'Avenir des Canadiens français*, entitles his very first chapter, *Etre Ou Ne Pas Etre!* In so doing, he voices the lurking fear that colors the outlook of most French Canadians.

Along with the success of the efforts to promote survival have come certain less desirable effects. The emphasis upon tradition and the past, has tended to make French Canadians face backward, and in so doing often to blind them to, certainly to retard their comprehension of, the full realities of the present. The paradoxical desire to seek survival in the present by facing to the past has been the source of many of the misunderstandings and much of the friction between English and French-speaking Canadians. One of the most unfortunate aspects of looking backward has been an inclination on the part of the French Canadians to nurse their wrongs, sometimes real, sometimes imagined, and to emphasize past conflicts with the English.

There is a strong group of intelligent French-Canadian leaders who realize that this negative, backward-peering idealism can no longer serve the purpose of survival for their people, and who strive vigorously to turn the hearts and minds of French Canadians to the present in order that they may lay the foundation of future survival on the only basis now possible, on the realities of the present world. Of this group the outstanding spokesman is the Abbé Arthur Maheux of Laval University, Quebec. In his books, *Ton Histoire Est Une Epopée*, *Pourquoi Sommes-Nous Divisés*, *What Keeps Us Apart*, and others; in countless speeches, radio talks, and discussions, held from one end of Canada to another, this great Canadian has

labored indefatigably to provide forward-looking leadership for his own people; to evoke better understanding between English and French Canadians; to contribute to the creation of a Canada in which both these peoples may live, each its own life, in full and friendly co-operation.

Perhaps the most essential factor in the survival of any distinctive cultural group is the possession of a language of its own. Almost every distinguished cultural group or people or nation that has evolved over a long period of history has, in the process, so embodied its habits, customs, traditions, and ideals in a language peculiar to itself that any subsequent loss of its language has meant the destruction of the whole fabric of its cultural distinctiveness. Conversely, many cultural groups which have been suppressed by powers determined to destroy them have survived primarily through the stubborn maintenance of their native tongue. It is not unworthy of note here that most of the nationalistic movements of the nineteenth and twentieth centuries started as literary and linguistic developments, in which purification of the native language was a foremost consideration.

Certainly, French Canadians have been no less insistent than other peoples that their language is the essence of their distinctive culture. It is this special emphasis upon the importance of their language to their survival which was reflected in 1937 when the French Language Congress, meeting in Quebec, formed a standing committee called **Le Comité permanent de la Survivance française en Amérique**. It is this same stress that is behind the efforts to keep French pure in French Canada. The **Société du Parler Français au Canada** is an example of such endeavors. That such labors are needed, is understood by all who have spent any considerable period of time in French Canada. The greatest danger to the French language in that area comes, of course, from possible anglicizing influences—the radio, the movie, the tourist, etc.

The following instance is a typical example of what may happen. A friend of mine carefully studied the French terms for the parts of his automobile before journeying through the Gaspé on his wedding trip. Unhappily for him, he had used a Parisian dictionary, which he took with him. Sure enough, his car broke down somewhere beyond Rimouski. Having examined the car to determine the trouble, he got out his little dictionary and found the proper words to use. Then he tried to explain the situation to a mechanic. This man simply threw up his hands whilst my friend shouted. But all the while the mechanic was looking over the car. Finally he shouted in turn, "Mais ouay, Monsieur, le spark-plug, c'est boosté!"

This sort of anglicization causes the language to deteriorate and the **Société du Parler Français** is determined to put a stop to it. They realize that, should it go on unchecked, French Canadians will surely be anglicized, and so lose their distinctive culture.

Another result of the feeling that the preservation of the French language is essential to survival is the constant French Canadian demand for the further recognition of bi-lingualism. Many English Canadians are annoyed when they see French as well as English on their money, postage stamps, government documents, breakfast cereals, and numberless other things. They regard this as aggression, as unwarranted intrusion or wasteful duplication. To the French Canadian, however, bi-lingualism is required by justice in the Canadian set-up, and by necessity as a defensive measure. He will never feel satisfied nor secure until French is legally guaranteed as the official second language of Canada from coast to coast, by the federal government and by all the provinces.

Again we see that French Canadians are on the defensive. They face the world with a feeling of insecurity, with the fear that strikes at the hearts of any minority face to face with an overwhelming majority. Although the French Canadians have a favored position in Canada, guaranteed by the Quebec Act, the Treaty of Paris, and other protective measures; and though that position is a very strong one; nevertheless they are still a minority faced by a dominant English-speaking majority. French-Canadian fears of the English-speaking majority have been focussed upon various aspects of English-speaking power during the past. Today they are compounded partly of the dread of anglicization, as noted above, and partly of the resentment of Anglo-Saxon economic domination. If the former fear has tended to subside somewhat in recent years, the latter has increased in proportion. Attacks in French Canadian journals and speeches upon the great corporations operating in Canada (all controlled by English-speaking Canadians, Americans, and Englishmen) are legion. These attacks constitute the chief supply of fuel for the "nationaliste" fire. The feeling which prompts them is so widespread and intense that the C.C.F. party has persuaded itself that this feeling points to a possible liaison, as regards programme and aims, between itself and the French Canadians. So far it has been sadly disappointed in such hopes, a state of affairs that may well continue for an indefinite period since the French Canadians have little use for the centralizing plans of that party, seeing in them another threat to their special position, and a possible new channel of anglicization.

The minority attitude shows itself again in the French Canadian views regarding immigration into Canada. It needed no Gallup Poll to reveal that this section of the Canadian public is extremely opposed to immigration. The reason for this is again the fear that it would be a threat to their own position in Canada, and to their survival. It is realized in French Canada that most New Canadians eventually become members of the English-speaking majority, no matter what linguistic stock they are when they arrive here. Moreover,

French Canadians resent the admission of non-Canadians to Canada since they feel that they, with their high birthrate, are quite capable of filling the empty spaces of Canada in due time with Canadians of Canadian stock, if they are only given a chance to do so. They are keenly aware that immigration has contributed powerfully to keeping them in the position of a minority in Canada, when they might have risen close to parity with English-speaking Canadians whose comparative birthrate is low.

This matter of relative birthrates is obviously one of the sorest spots in the relations between English and French Canadians. In such a situation the minority's fear of the majority is matched by the majority's fear for the future. Resentment of what is considered the French-Canadian's excessive birthrate is common in English-speaking Canada. It springs from the fear that this birthrate means that in the not too distant future the English-speaking majority in Canada will be forced not merely to concede parity but will be reduced in its turn to a minority group. It is certain that such an eventuality would be quite unacceptable to the bulk of English-speaking Canadians. It is likely that some far-seeing French Canadians hope to prepare their English-speaking compatriots for such an outcome by gaining the acceptance of the idea that Canada is by right a nation of dual culture in which it makes little difference what group is in the majority.

One thing is sure. The French Canadians are eager and determined to strengthen their position in Canada, where alone they have a chance to do it, so that they will be able to withstand all the anglicizing pressures which come from the United States. It is in that quarter that the French Canadian sees the greatest menace to his survival, for if the vast English-speaking population of the United States be considered for linguistic purposes as one with English-speaking Canada then the French Canadians seem to be reduced to the proportions of a tiny islet around which wash the rising tides of the sea of Anglo-Saxondom. Already many hundreds of thousands of French Canadians have been absorbed in the United States. It is considerations of this kind that help to explain the latent anti-Americanism that one encounters frequently in French Canada.

Beside their language the French Canadians place their religion as an essential element of their distinctive culture. They are a devout people who believe in and who practise their religion. Yet, as an aspect of French-Canadianism, the survival of the Roman Catholic Church in French Canada is not solely a matter of religious concern to French Canadians. The historic rivalry between Irish Catholics and French Canadian Catholics, wherever these two groups have come into contact with each other, both in the United States and in Canada, is perhaps the best evidence of this. Their rivalry has been compounded of

many points of friction—the control of certain dioceses, the administration of schools and universities, the publication and circulation of newspapers and journals, and other things—but never has it been in any sense a religious quarrel. Both the French Canadians and the Irish are good Catholics. They do not differ on questions of religion. The real issue between them is again the matter of language, since the Irish Catholics are English-speaking. Therefore their control of a diocese, of a school, of a journal, has always seemed to the French Canadians a potential threat of anglicization, a threat all the more dangerous because it comes from inside the Catholic fold. Historically the Roman Catholic church in French Canada has been the most powerful protector of French-Canadian rights, the most effective guardian of French Canadian culture. However, it is perfectly plain that it cannot continue to fulfill this traditional function, unless it retains its French, as well as its Catholic character. Hence, French Canadians labor to preserve the French individuality of the Roman Catholic church in French Canada in order that it may continue its leadership in their struggle for survival.

As good Catholics, the French Canadians accept the Roman Catholic position that education should be controlled by the Church. In the Province of Quebec, education is in fact organized upon a religious basis, there being both a Roman Catholic and a Protestant administration for their respective groups. In most other areas separate religious schools serve French-Canadian Catholic groups. It should be noted that wherever the development or use of such separate schools has been stopped or restrained by an unsympathetic non-Catholic majority there has arisen some of the most bitter friction between English-speaking Canadians and French Canadians. To the latter such schools are necessary to preserve both the French and the Catholic aspects of their culture; efforts to deprive them of such schools they regard as attacks upon their language and their religion.

In Protestant, English-speaking Canada, which is committed like the rest of North America to a system of state-controlled secular education, one often hears it emphatically stated that church control of French Canadian education has resulted at best in an undue retardation of modernization; at the worst, in a deliberate effort to keep French Canadians in a state of backwardness. Any probing of such statements will always reveal that what is meant is that scientific, technical, and vocational training have lagged in French Canada.

That there is some truth in this allegation, at least in the first statement, has long been recognized by liberal-minded French Canadians. It has been only too evident that their young men and women have failed to make their way in those steadily-increasing branches of industry, business, and govern-

ment which require technical or scientific training. And they have failed, not for lack of ability, but for lack of proper training. The realization of this situation has led to a powerful movement in French Canada in favour of the "modernization" of their system of education in this respect. This movement, moreover, has been led by ecclesiastics quite as much as by laymen. As a result of it, technical and vocational schools, and scientific courses have been widely established. Their graduates are now winning for French Canadians an appropriate place in this complex, scientific civilization of ours.

These changes have not been effected, however, even by those who recommended and prepared them, without a good deal of soul-searching and trepidation. It should be remembered that, to the French-Canadian Catholic mind, the civilization of the non-Catholic, English-speaking, industrialized world of North America, is appallingly mundane and irreligious. Hence, when, in order to find a suitable place for its own people in that same industrialized world, which overlaps and includes French Canada, the French-Canadian educational leaders have been forced to adopt a large part of the technical education germane to that world, many of them have done so with grave doubts in their minds as to the final outcome. Their problem is: How can we effectually maintain in the channels of the new, specialized, technical education, the flow of the life blood of religion? Or again: How can we educate generations of young people under these new conditions with a proper respect for those ethical and cultural values and truths that are the foundation of a Christian society? In the past they have succeeded to their satisfaction, but through the medium of a classical education impregnated with religion, and upon the socioeconomic basis of rural society. Whether or not similarly satisfactory results can be attained with an education largely technical and scientific in nature, and on the basis of a complex, urban, industrialized society is a moot question. There are sincere and serious doubts in the minds of French Canadians. If such doubts cause them to hesitate about, even to refrain from, plunging precipitately into the uncertainties of the new course of study, outsiders, less concerned about such issues, should respect the honest difficulties that exist for their compatriots. To interpret this hesitancy as a deliberate desire to keep French Canada in a state of backwardness is unjust and absurd.

(to be concluded in our March issue)

RESISTANCE DES ECRIVAINS FRANÇAIS SOUS L'OCCUPATION

Par Isabelle Balthazard, University College, University of Toronto.

Durant les sombres années de la guerre, l'intelligence française n'a pas abdicué. La plupart des meilleurs écrivains, qu'ils fussent en France ou à l'étranger, sont restés fidèles aux grandes traditions littéraires de leur pays.

Quand on pense à toutes les difficultés qui confrontèrent les intellectuels en France, à la censure, à la disette de papier, à l'impossibilité de communiquer librement avec le monde extérieur, on est étonné qu'un aussi grand nombre aient pu faire connaître leurs sentiments véritables. De l'étranger, il a été possible de suivre diverses phrases du combat qu'ils ont mené sur le plan culturel. Il serait à propos ici de rendre hommage à quelques périodiques de premier ordre qui parurent hors de France, et qui s'efforcèrent de maintenir le contact avec les écrivains de la métropole. Par des chemins aventureux, manuscrits, livres et revues leur parvenaient de France, et ils en publiaient le texte ou des compte-rendus. Citons d'abord les **Lettres Françaises**, éditées à Buenos Aires, et la revue **Fontaine d'Alger**. Celle-ci regroupa les écrivains qui refusaient d'écrire pour les Allemands. Ces deux périodiques ont fait preuve d'une grande sûreté de jugement dans la critique. Se montrer exigeant à l'égard de la qualité des œuvres littéraires, c'était pour eux une forme de résistance. La revue **France Libre**, éditée à Londres, recevait aussi des informations de France, et publia quelques excellents articles sur les lettres françaises.

En France, il y a eu deux formes de résistance à l'infiltration des idées hitlériennes. L'action légale de ceux qui essayèrent de maintenir leur position, et qui devaient ruser avec la censure, et l'action clandestine. Nous parlerons d'abord de la première.

Après la défaite, il s'est produit dans l'esprit des écrivains de France, deux réactions psychologiques très naturelles. La première répondait à un instinct de conservation. Ils ont voulu sauvegarder leur patrimoine intellectuel. En même temps, ils se sont interrogés avec une certaine inquiétude; ils ont procédé à un examen de conscience. L'un des premiers textes à nous parvenir sur ce continent fut une page magnifique qui avait été publiée d'abord dans le **Figaro** par le grand écrivain catholique François Mauriac. Celui-ci rappelait à ses compatriotes, enfoncés dans leur immense détresse, quels étaient les biens dont nul vainqueur ne pouvait les spolier.

"Toute l'histoire de France ne tient pas dans l'été de 1940; rien n'est détruit de ce qu'elle a accompli. Nos morts n'ont pas quitté cette terre au jour de sa honte . . . Montaigne est là toujours, et Blaise Pascal, et Jean Racine . . . Quand nous nous rappelons ce que la France a donné au monde dans tous les ordres du génie humain, et dans celui de la

sainteté, ce ne sont pas certains mépris qui nous étonnent . . . mais certains silences . . . la France que nul désastre n'atteint, qui invisiblement fructifie dans les ténèbres, dans la honte, dans les larmes."

A la suite de cet article, le **Figaro** fut suspendu pendant quelque temps par les Allemands. Il se replia ensuite en zone non occupée, où pourtant la liberté d'expression n'était guère plus grande, et cessa de paraître en 1942, au moment de l'occupation totale. Peu après l'armistice, ce journal avait proposé aux écrivains une série de questions sur leur responsabilité morale dans l'avant-guerre, et sur leur fonction dans l'avenir. Les réponses furent nombreuses et variées. Certains, surtout les écrivains réactionnaires, hostiles par définition à l'individualisme du XIX^e et du XX^e siècle, se montrèrent particulièrement sévères à l'égard de la littérature contemporaine. On examina la question déjà tant débattue du rôle de l'artiste dans la société. On se demanda si l'on avait péché par excès d'intellectualisme. La réponse si juste de Georges Duhamel mérite d'être retenue, parce qu'elle constitue un acte de foi, et résume le sentiment d'un grand nombre de ses confrères :

"Notre littérature ne faisait pas fausse route avant la tourmente. Les écrivains français poursuivaient la tâche entreprise depuis des siècles par leurs devanciers : peindre l'homme, observer les mœurs et les événements, tirer l'enseignement de la vie. Ils n'ont pas mieux à faire."

C'est la critique, bien plus que le théâtre ou le roman, qui permit aux intellectuels d'exprimer leur attitude. Bientôt, ils passèrent à l'attaque. Il était impossible de dire leur fait aux Allemands, mais on les atteignait en attaquant les auteurs français qui avaient donné leur adhésion morale au nazisme. Il faut dire que ceux-ci étaient relativement peu nombreux, et qu'un Drieu la Rochelle, un Alphonse de Chateaubriant, un Henry de Montherlant ont été logiques avec eux-mêmes en embrassant l'idéologie nazie, car bien avant 1940, ils avaient manifesté une prédisposition pour l'hitlérisme, et professé le culte de l'énergie. Drieu la Rochelle est condamné en quelques mots méprisants : "Disons seulement qu'il a tenu tout ce qu'il promettait. En dehors du domaine littéraire, s'entend." Il est significatif que Drieu la Rochelle, placé par les Allemands à la direction de la **Nouvelle Revue Française**, l'un des plus fameux périodiques européens, dut bientôt se retirer, les collaborateurs et les abonnés faisant défaut.

On ne se contenta pas d'examiner les œuvres d'actualité, l'on continua à publier quelques études et travaux d'érudition sur les grands maîtres du passé.

Si les meilleurs auteurs français ont revendiqué la liberté de la critique, c'est qu'ils avaient conscience de défendre là une valeur essentielle :

"Souhaitons que la France meurtrie ne se dessaisisse jamais de sa qualité maîtresse : la critique, dit André Gide. Je parle de la critique

non plus comme d'un 'genre', mais comme d'une qualité très rare; la plus indispensable pour toute réelle culture, où la France se montre incomparable."

L'esprit d'examen s'exerce aussi chez ceux qui cherche à retrouver les conditions qui ont déterminé la grandeur spirituelle et morale de la France, pour en tirer un enseignement. Les conceptions s'affrontent. On se méfie du nationalisme étroit de certains sectaires qui exaltent les valeurs dites traditionnelles, et veulent faire table rase des acquisitions modernes, car l'on sait que toute diminution de l'esprit français, toute mutilation, peut faire le jeu de l'Allemagne. Par exemple, dans un des essais de *Jalons*¹, Jean Schlumberger indique quel appauvrissement s'ensuivrait pour la France, si elle renonçait à la diversité, et il donne à entendre que, de l'opposition des contraires en France, il est presque toujours résulté quelque chose de vivant et de fécond. Dans un autre essai, il propose de substituer au retour à un passé mort, une formule plus dynamique:

"Renouer avec la France éternelle, ce n'est donc pas se réfugier dans des formes qui ne changent plus; c'est au contraire, retrouver ce qu'il y eut en elle de donnant, de hardi, d'intrépidement vrai, bref ce qui a fait son âme vivante et agissante, sa faculté de perpétuel renouvellement."

Pourtant, Schlumberger fait rarement allusion à l'actualité. Il a l'art de se faire comprendre à demi mot. C'est lui précisément qui a parlé de l'extrême discrétion de langage à laquelle étaient condamnés les écrivains. Il voit là un bienfait, un signe précurseur d'une sorte de restauration du style classique. Les mots les plus simples, les plus directs, disent beaucoup plus qu'ils ne semblent devoir exprimer. De même, Albert Camus, dans le numéro de juin de *Poésie* 44, faisant allusion aux extravagances passées des poètes surréalistes, fait observer qu'au lieu d'exprimer par des incohérences voulues de langage l'anarchie du monde, on tente, par un effort raisonné de l'intelligence de s'imposer une discipline intérieure.

On s'intéresse particulièrement aux figures qui semblent incarner la France. Jeanne d'Arc et Péguy—celui-ci déjà populaire avant 1939 — connaissent une grande vogue. Leur utilisation à des fins de propagande, pour défendre des théories qu'ils auraient détestées, n'est pas le phénomène le moins curieux de cette époque. On trace un parallèle entre "le miracle de Jeanne d'Arc et le miracle de Pétain", ou, par contre, on se sert de Jeanne d'Arc pour condamner la politique de collaboration. Il en va de même pour Péguy. La meilleure étude sur lui, la plus impartiale, est celle de Roger Secrétain, *Péguy, soldat de la Vérité*, imprimé en Amérique sous le titre, *Péguy, soldat de la Liberté*.² D'après l'avant-propos, le livre fut conçu avant la défaite, mais il était d'une actualité saisissante, et l'on s'étonne que le censeur de la zone inoccupée où parut l'ouvrage, n'en ait pas supprimé certaines pages. L'auteur a su faire

revivre intensément cette figure si attachante de Péguy, fils d'artisan, poète et pamphlétaire, anti-clérical et croyant, républicain et socialiste, mystique et homme d'action, tombé au champ d'honneur en 1914. Les détails biographiques tiennent relativement peu de place dans ce livre. Secrétain a surtout voulu indiquer les étapes idéologiques de ce Péguy qui haïssait l'esprit de conformisme, et dont il a senti sur lui, écrit-il, "l'exigence de conscience . . . comme une brûlure." Quand on lit cet ouvrage, on a l'impression qu'il a été écrit tout d'une traite, sans effort, et pourtant, c'est une oeuvre solidement conçue, et l'auteur a réussi à nous faire sentir l'unité profonde de cette personnalité si complexe.

Les romanciers, les dramaturges qui ont continué à écrire, devaient traiter des sujets très éloignés de la politique. Duhamel publia deux autres volumes de sa **Chronique des Pasquier**. L'héroïne de **Suzanne et les Jeunes Hommes** est une actrice qui s'échappe de son monde fictif pour vivre quelque temps dans un petit univers bien humain, un petit monde de tendresse, peuplé par des êtres fantaisistes et charmants. Il y a là des souvenirs du **Grand Meaulnes** d'Alain Fournier. Ayant essayé de faire imprimer **La Passion de Joseph Pasquier** sans l'autorisation des occupants, Duhamel vit toute son oeuvre interdite par les Allemands. Mauriac, dans la **Pharisienne** montre tout ce qu'il peut y avoir d'orgueil dans le coeur d'une croyante.¹ Giraudoux, décédé en 1943, traite encore une fois, dans sa pièce **Sodome et Gomorrhe**, un sujet moderne sous forme de mythe ancien, mais d'après les critiques, sa pièce—qui ne nous est pas encore parvenue—serait loin d'égaliser **La Guerre de Troie n'aura pas lieu**, ou **Electre**. Du maquis, Malraux,² qui nous est déjà connu par ses romans anti-fascistes, envoya en Suisse, un ouvrage sur la guerre: **Lutte avec l'ange I. Les Noyers de l'Altenburg**. Cet ouvrage n'a pas encore été publié en Amérique. Selon les revues, ce serait le plus beau livre de Malraux, et il s'en dégagerait une sérénité nouvelle.³

(to be concluded in the March issue of the Review)

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1. Jean Schlumberger. **Jalons** Editions du Sagittaire, France, 1941 et Valiquette, Montréal.
 2. Roger Secrétain. **Péguy, soldat de la liberté**. Valiquette, Montréal.
 3. Georges Duhamel. **Suzanne et les Jeunes Hommes**. Les Editions de l'Arbre, Montréal.
 4. Ajoutons qu'à l'étranger, Jules Romains publia régulièrement d'autres volumes de son grand roman, les **Hommes de Bonne Volonté**.
 5. Il conviendrait de citer aussi deux livres sur la guerre publiés par des Français exilés: . . . **Pilote de Guerre** (Editions de la Maison Française, New York). par Saint Exupéry, et **Retour au Front**, (Editions de la Maison Française, New York, 1943) d'André Labarthe. Ce dernier livre est dédié aux combattants français de la campagne de Tunisie.
 6. On sait que Malraux a été récemment nommé Ministre de l'Information.

BONNE A TOUT FAIRE

Comédie en un acte par Robert Finch, University College,
University of Toronto

(Bureau de l'Agence Z. Mme Y. est assise derrière une table.)

Mme A. (entrant) (Elle est très timide.) Bonjour, madame.
C'est bien ici l'Agence Z?

Mme Y. (personnage impatient) Vous ne savez donc pas
lire, madame? Regardez! (Elle désigne une enseigne
accrochée au mur: "Agence Z".)

Mme A. Ah! je ne l'avais pas vue. Excusez-moi.

Mme Y. Ça ne fait rien. Mais, vous savez, comme je ne fais
que répondre à des questions toute la journée, je déteste
celles qui sont inutiles.

Mme A. On ne vous pose jamais que des questions utiles?

Mme Y. Mais non, madame, ça fait deux fois que vous-même
vous en fournissez la preuve. Mais assez de bavardage.
Que désirez-vous, madame?

Mme A. Vous appelez cela une question utile?

Mme Y. Sans doute.

Mme A. Comment?

Mme Y. C'est bien simple, madame. Je vous demande ce que
vous désirez; vous me le dites, et moi . . . (elle hésite)

Mme A. Vous me donnez satisfaction?

Mme Y. (riant malgré elle) Eh bien, oui . . . enfin, je ne
sais pas! D'ailleurs, vous avez raison; ma question
était inutile en effet, puisque j'en connais déjà la ré-
ponse.

Mme A. Vous savez ce que je désire?

Mme Y. Mais voyons! Vous êtes domestique, n'est-ce pas?

Mme A. (petite hésitation) . . . Euh, pas exactement, mais....

Mme Y. Je sais, je sais. Aujourd'hui il n'y a plus de domes-
tiques, il n'y a que des spécialistes. Il y a celles qui
font le blanchissage, mais qui ne font pas les planchers,
et celles qui veulent bien faire les planchers mais pas
le blanchissage, et ainsi de suite. Enfin, quelle que soit
votre spécialité, madame, je suis sûre de pouvoir vous
satisfaire. Les gens sont prêts à prendre n'importe quoi.

Mme A. Merci. Ce n'est guère flatteur.

Mme Y. Je voulais simplement dire qu'il y a mille places pour
chaque spécialiste en économie domestique. Quelle est
votre spécialité?

Mme A. C'est à dire.... je suis.... bonne à tout faire.
Seulement....

Mme Y. (interrompant, ébahie) Non! C'est à ne pas croire
ses oreilles. Mais, madame, la bonne à tout faire a
cessé d'exister il y a bien longtemps!

Mme A. Et pourtant j'existe.

Mme Y. Evidemment. On aura tout vu!

- Mme A. Eh bien! vous permettez que j'explique ce que je cherche?
- Mme Y. Voilà justement ce qui me gêne, chère madame. Il y a si longtemps qu'on renonce à l'espoir d'avoir une bonne à tout faire qu'on n'en demande plus. (Mme A. a l'air ahurie) Mais je vais consulter mes livres. Asseyez-vous un petit instant, madame, et nous verrons cela.
- Mme A. Vous ne comprenez pas, madame, je....
- Mme Y. Je comprends parfaitement. Asseyez-vous!
- Mme A. (se résigne et s'assied) (Pendant que Mme Y. examine ses registres, entre une dame excessivement bien habillée. C'est Madame B. Elle paraît fatiguée, respire avec difficulté. Elle attend, debout devant la table de Mme Y. plongée dans ses registres. Impatiente, elle frappe enfin sur la table. Mme Y. lève les yeux.)
- Mme B. Bonjour, madame.
- Mme Y. (sèchement) Bonjour.
- Mme B. Je suis tout essoufflée. Votre escalier est bien raide!
- Mme Y. Il n'est pas à moi, l'escalier. Je ne peux quand même pas refaire le bâtiment. Asseyez-vous, madame.
(Mme B. s'assied à côté de Mme A.)
- Mme B. (sèchement) Merci. (Elle va s'asseoir à côté de Mme A. à qui elle dit :) Si vous n'étiez pas là, madame, je lui dirais son fait, l'insolente!
(Entre Mme C. Elle traverse la scène rapidement et se met devant la table de Mme Y. mais ne dit rien.)
- Mme Y. (quittant de nouveau ses registres) Asseyez-vous donc, madame. Vous ne voyez pas que je suis occupée?
- Mme C. Mais je suis pressée, très pressée.
- Mme Y. Il y en a d'autres que vous qui le sont et qui sont venues avant vous, madame.
(Mme B. fait un geste approbateur. Mme A. se décide à parler.)
- Mme A. Je ne suis pas pressée du tout, madame, ça me reposera d'attendre un peu. Occupez-vous d'abord de ces dames, si vous voulez.
- Mme C. Merci, madame, vous êtes bien aimable, et je vous assure que vous n'aurez pas à attendre longtemps. Avec moi ce sera vite fait.
- Mme B. Et moi donc? Je suis avant vous, madame, et je n'ai aucune intention de vous céder mon tour.
- Mme Y. (d'un ton décidé) Voyons, mesdames! Vous êtes toutes deux domestiques, n'est-ce pas?
- Mme B. (corrigeant) Artiste ménagère! (Elle se lève et s'approche de la table.)
- Mme C. Artiste ménagère! Oh! dans ce cas-là, madame, que madame passe avant moi. Je veux bien attendre. (Elle s'assied à la place de Mme B. A Mme A. :) J'ai envie de voir ça.

- Mme Y. Allons, que je vous pose les questions d'usage. Quel est votre travail spécial, madame?
- Mme B. Je fais les lits, j'arrange les fleurs, et je réponds au téléphone le matin.
- Mme Y. Et l'après-midi?
- Mme B. Je sors.
- Mme Y. Et le soir?
- Mme B. Mais, comme les lits sont faits et les fleurs arrangées, je ressors.
- Mme Y. Et qui répond au téléphone?
- Mme B. Quiconque voudra. Cela ne me regarde pas. Je suis artiste ménagère.
- Mme Y. Ah, oui! j'oubliais. Et, quelles sont vos exigences?
- Mme B. Pour moi seule, salon, chambre à coucher et salle de bain. Petit déjeuner servi au lit à neuf heures. Le lit doit être un bon lit d'ailleurs. Pour bien travailler il faut bien dormir.
- Mme Y. C'est tout?
- Mme B. Je ne vais jamais dans une famille où il y a plus de deux personnes adultes. Si on me demande, en cas d'urgence, de faire un travail supplémentaire, c'est moi qui en fixe le tarif.
- Mme Y. Qu'entendez-vous précisément par travail supplémentaire?
- Mme B. Aller chercher un journal, promener le chien, mais je préfère les maisons sans chien.
- Mme Y. Eh bien, madame, on demande partout des artistes ménagères. Vous n'avez que l'embarras du choix. Je vais vous passer la liste, car il y a quand même des nuances dans les demandes dont vous ne manquerez pas de saisir la signification.
- Mme B. Merci, madame. (Elle prend la liste et revient s'asseoir à la place que vient de quitter Mme C.)
- Mme Y. (à Mme C.) En attendant, voulez-vous que je vous interroge, madame?
- Mme C. Allez-y.
- Mme Y. Quelle est votre spécialité?
- Mme C. Je suis artiste ménagère, moi aussi, ou, plutôt, je l'ai été. Je ne veux plus l'être.
- Mme Y. Que voulez-vous dire?
- Mme C. Eh bien, voilà, j'en ai assez de ne rien faire de toute la journée, de ne voir âme qui vive dans la maison. Les lits sont muets, les fleurs sont muettes, et le téléphone, même le matin, ne vous parle que pour ne rien dire. J'en ai assez, assez, entendez-vous?
- Mme Y. Alors, que faites-vous ici?
- Mme C. Je viens voir si par hasard vous n'auriez pas une place où je me trouverais dans une bonne famille nombreuse, où il y a toujours un bon petit bruit de vie. Je me con-

tenterai d'une chambre très simple, pourvu qu'elle donne sur un modeste jardin. Je me passerai même d'une baignoire à moi seule, car le bain qu'il me faut, c'est ce contact affectueux avec petits et grands.

Mme Y. En somme, ce que vous cherchez c'est une grande famille et une petite chambre.

Mme C. Non, il me faut des bêtes aussi, des chiens fidèles et des chats—qui le sont moins. (Mme Y. rit.)

Mme Y. Et comme travail? Des fleurs à arranger?

Mme C. Elles s'arrangeront d'elles-mêmes, dans le jardin.

Mme Y. Et le téléphone?

Mme C. J'y répondrai à toute heure!

Mme Y. Et les lits? Vous les ferez?

Mme C. Je ferai tout, tout, vous dis-je. Je serai - - tiens, bonne à tout faire.

Mme Y. C'est extraordinaire! Une bonne à tout faire à l'heure actuelle c'est prodigieux, mais deux à la fois, ça tient du miracle.

Mme C. Je ne comprends pas, madame. Que voulez-vous dire par vos "deux à la fois?" Est-ce que vous voyez double?

Mme Y. Vous avez une concurrente. Madame que voilà prétend être bonne à tout faire, elle aussi. Seulement, l'ennui, c'est que bien que vous soyez l'une et l'autre concurrentes, il n'y a pas de concurrence, car on ne demande plus de bonnes à tout faire. On ne croit plus à leur existence!

Mme C. Mais, madame, que vais-je devenir? N'y a-t-il pas une place pour moi?

Mme Y. Je regrette, madame. Il n'y en a pas une seule.

Mme A. (se levant) Si. Il y en a une. C'est moi qui l'offre.

Mme C. Vous?

Mme Y. Vous! Mais vous en cherchez une vous-même?

Mme A. Vous l'ai-je dit?

Mme Y. Mais non, maintenant que j'y pense. Je vous avais demandé si vous étiez domestique

Mme A. Et j'avais répondu: "Pas exactement."

Mme Y. Mais plus tard, lorsque je vous ai demandé quelle était votre spécialité, vous avez dit

Mme A. (interrompant) Bonne à tout faire. Et je le suis. Mais si vous aviez voulu m'écouter, vous auriez tout de suite compris pourquoi je vous ai dit cela.

Mme Y. Eh bien, qu'est-ce que vous êtes, enfin?

Mme A. Mère de famille. Toute véritable mère de famille est bonne à tout faire. (se tournant vers Mme C.) Oui, madame, je suis la mère de la famille que vous cherchez et qui vous cherche aussi. C'est pour cela que j'étais venue ici. Voulez-vous tenter l'expérience?

Mme C. On la tentera ensemble, chère madame.

Mme A. Merci. Oh! que je suis contente! Voyons, madame, que vous devons-nous?

Mme Y. Une petite minute, madame, le temps de vous faire la facture.

(Les deux dames se tiennent un peu à l'écart. Elles parlent amicalement ensemble.)

Mme C. J'espère, chère Madame, qu'il y aura bien du travail à faire. Il y a si longtemps que je n'en fais pas,—je brûle d'en faire et de toutes sortes.

Mme A. Vous ne serez pas déçue. Il y a trois sortes de travail dont vous n'aurez pas à vous occuper cependant—faire les lits, arranger les fleurs . . . (Elles commencent à rire.)

Mme C. —Et répondre au téléphone!

Mme A. C'est ça! . . . (Elles rient de nouveau.)

Mme Y. Voici votre facture, madame. Voulez-vous me dire votre nom et votre adresse?

Mme A. Madame A., rue des Prévoyantes de l'Avenir, Villennes-sur-Seine.

Mme Y. Merci. (Elle écrit le nom et l'adresse de Mme A., puis lui donne la facture. Mme A. paie le montant.)

Mme A. Je ne sais pas comment vous remercier.

Mme Y. De rien, madame. Notre agence sera toujours à votre service.

Mme A. Au revoir, madame. Nous devons partir, car mon chauffeur va commencer à s'impatienter. (à Mme C.) Ne vous inquiétez pas, madame. Ce n'est pas un chauffeur à tout faire. C'est un chauffeur nouveau style, qui couche dehors et qu'on ne voit que quand il le veut. Heureusement pour moi il avait une course à lui à faire dans ces parages aujourd'hui. Allons, dépêchons-nous! (Elles sortent gaiement.)

Mme Y. (à Mme B. toujours plongée dans la liste) Enfin, madame, avez-vous trouvé quelque chose de potable?

Mme B. Ça a été assez difficile. Ils savent si bien maintenant cacher le piège. Mais je crois que ceci m'ira comme un gant: (lisant) On demande artiste ménagère: doit s'occuper uniquement des lits; des fleurs et du téléphone le matin seulement; aura chambre à coucher et salle de bain particulières; ne verra jamais que deux adultes; fixera tous les tarifs pour le travail supplémentaire.

Mme Y. Mais, c'est parfait. Où est-ce?

Mme B. Chez Madame A., rue des Prévoyantes de l'Avenir, Villennes-sur-Seine.

Mme Y. Comment! Mais c'est elle qui vient de quitter l'agence.

Mme B. Vous dites? . . .

Mme Y. Mais oui. Dépêchez-vous! Le chauffeur attend en bas!

Mme B. Un chauffeur! - - Une bonne à tout faire!

Mme Y. Deux!

Mme B. C'est vrai! (Elles rient.) Et une artiste ménagère! C'est le rêve. J'y cours!

Mme Y. Bonne chance! (Laissée seule, elle ramasse la liste, et, riant tout bas, elle lit, doucement: "Rue des Prévoyantes de l'Avenir" (puis, elle ajoute, pensive: C'est bien la rue d'une bonne à tout faire!

Fin

Author's Note—"Bonne à tout faire" was written to fill a particular need. The need was for a short play, easy to stage, containing useful everyday expressions and calling for a cast of four women.

SHOULD SCHOOLS REQUIRE LANGUAGE STUDY?

The Woman's Home Companion for May 1945 conducted a poll among 2000 of its subscribers, a cross-section of its more than 3,000,000 readers. To the question: "Should schools require language study?", 73% answered: "Yes." The reason most advanced was that "it will promote better relations with other countries." Another question asked was: "Should the study of a required foreign language begin in the grades, in the high school or in college?" To this, almost one-half—43%—thought that it should begin in the grades. Almost all, 98%, agreed that to start at the high school level was none too soon. "What are the two most important languages to be studied?" was also asked. Spanish led as the most important, with French in second place. But French was the first choice as the next important language, with Spanish as runner-up. Trailing these two as the most important were Latin, German, and Russian. Trailing as second choices were Russian, German, Latin, Portuguese, and Chinese.

A. A. T. F. Bulletin of Information, May-June, 1945

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(revue pédagogique)

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CANADA

TEACHING METHODS

READING, SPEAKING AND LEARNING ABOUT COSETTE ET MARIUS

By Alfred Adler, Northland College, Ashland, Wisconsin

The purpose of this article is to show how the comprehension of a text intended for the end of the first semester of French in high school, or for the second month of French I in college, may be combined with a modest interpretation, literary as well as cultural, which, however, is not to compete for class time with a teacher's interpretative "lectures" in English.

In order to be grasped more easily by beginners, the text,¹ an episode from Victor Hugo's *Les Misérables*,² has been reduced to a love story, with the omission of any more difficult information than that, in the original, the marriage of C. and M. is set off against the mosaic of a complicated social background. M. comes from a conservative family loyal to the status ante 1789, and to the kings of the Restoration. His deceased father, an heroic follower of Napoleon, had inspired his son with faith in the Revolution and its outgrowth, the Empire. C., on the other hand, an orphan, daughter of Fantine, a poor working girl, and foster child of the cruel, socially dubious Thénardiens, has been adopted by the magnanimous self-made man, Jean Valjean, a former convict. The marriage of C. and M. which takes place in 1833, during the reign of Louis Philippe, le roi bourgeois, constitutes a happy, though perhaps wishful solution to the problem of social cleavage in a society seething with the unrest of social change.

Specifically, we propose to prove that the mature social implications of this love story can be conveyed to the beginner in the manner indicated, so that the interpretation adds, rather than detracts, from the teaching of reading skill.

The teacher puts on the board the numbers of the pages and lines of five different passages, one of which refers to M.'s quarreling with his grandfather over politics. The teacher addresses the class. He may say: "Vous avez lu que Marius a des disputes politiques avec son grand-père. Identifiez l'alinéa qui sert d'illustration."

The student discards an irrelevant passage, saying: "Non, monsieur, cet alinéa ne se rapporte pas à la dispute," and he goes on, either quoting the passage (il se rapporte à . . .), or, if he is a more capable student, he uses his own words. He accepts the correct passage (p.2, 11.4-5), saying: "Voici l'alinéa! Le grand-père admirait le roi. Un jour, en discutant avec Marius la politique du roi, il se mit en colère . . ."

The teacher who has distributed a mimeographed list of simple, illustrative passages taken from the original text,² asks:

"Lequel des alinéas que voici sur votre feuille explique le point de vue du grand-père?"

The student may decide upon No. 12 on the list (V.II, p. 350):

"C'étaient tous des bandits qui ont servi Robespierre! tous des brigands qui ont servi Napoleon! tous des traîtres qui ont trahi leur roi légitime!"

The teacher asks the students to find the passage (on the sheet) which explains why Marius believes in Napoleon, the benefactor of his father. The explanation: "Le père de Marius avait reçu, en arrachant le drapeau, un coup de sabre à travers le visage. L'empereur, content, lui cria: 'Tu es colonel, tu es baron, tu es officier de la Légion d'honneur!'" (V.II. p. 310).

As contrasted with M. and his grandfather, Cosette and her adoptive father, Jean Valjean, come from the lowest stratum of society:

"La jeune fille . . . était une enfant qu'il avait adoptée" (p.13,11.5-6).

As for the circumstances under which Jean Valjean had met Cosette: "Cela se passait au fond d'un bois, la nuit, en hiver, loin de tout regard humain. Cosette avait huit ans. Elle marchait, portant un seau plein d'eau, trop lourd. Elle pleurait, elle avait froid. Tout à coup, elle sentit que le seau n'était plus lourd. Un homme l'avait saisi et le portait pour elle." (VI, p. 560f.).

This was the man who, many years later, was to admit to Cosette's husband: "Monsieur, je suis un ancien forçat." V.IV, p.366).

Two men, as distant socially from each other as M's grandfather and Jean Valjean, finally become relatives as a result of the marriage: "Ils se montrèrent ensemble dans la même voiture, M. près de C., M. Gillenormand et Jean Valjean." (V. IV, p. 342). . "Dans la salle à manger, deux grands fauteuils figuraient, à droite et à gauche de la mariée, le premier pour M. Gillenormand, le second pour Jean Valjean." (V.IV, p. 345).

At first sight, Jean Valjean is not too pleased to see M.'s interest in C.: "Tout simplement ceci: le vieillard . . . était jaloux de Marius." (p.13, 113-4).

This jealousy is explained by the passage: "Il voyait Cosette tous les jours, il sentait la paternité naître et se développer en lui de plus en plus. Il se disait qu'elle était à lui, que rien ne pouvait la lui enlever." (V. III, p. 135).

Why, then, does he save Marius' life in the street fight on the barricades? The answer is: "Quand le jeune homme était tombé, Jean Valjean s'était jeté sur lui . . . instinctivement. . . la pitié était plus forte que tout le reste." (p. 33, 11.19-21).

Risking his own life, he carries M. on his shoulders through the sewers of Paris: "Jean Valjean se trouvait avec Marius dans les égouts de Paris." (p.35, 11.1-2).

The sewers are, for Victor Hugo, the symbol of the inside of the metropolis with all its social injustices: "Quel est l'intestin de Paris? C'est son égout." (V.IV,p.184).

With stern realism, Victor Hugo insists that the refuse thrown into the sewers, could be used as fertilizer. (IV. 185).

The failure to see the value of what seems waste and refuse in the world of matter, corresponds in Victor Hugo's mind to another human failure: failure to see potential value in social outcasts such as Jean Valjean. The latter expresses his view on this subject: "L'ortie (thistle) serait utile; on la néglige, elle devient nuisible. Alors on la tue. Que d'hommes ressemblent à l'ortie! . . . il n'y a ni mauvaises herbes ni mauvais hommes. Il n'y a que de mauvais cultivateurs." (V.I, p. 245).

The circumstance that M., a young gentleman, is carried through the sewer (a lowly place, but of potential value) by Jean Valjean (a social outcast, but of potential value), illustrates Victor Hugo's belief that those on top may well need and have faith in *les misérables*.

Speaking to his young wife, Marius recognizes his debt: "Cet égot . . . il l'a traversé pour moi, pour toi, Cosette! Il m'a emporté à travers la mort qu'il écartait de moi et qu'il acceptait pour lui." (IV, p. 451)

However, Victor Hugo is too judicious to think that lowly origin is a guarantee of lofty sentiments. Eponine Thénardières is an example to the contrary. She is also in love with Marius: "Et puis, savez-vous. Je crois que j'étais un peu amoureuse de vous, monsieur Marius." (p. 27, 11.12-13)

Marius is not aware of her feelings: "La pauvre fille avait à peine fermé les yeux que Marius désira lire la lettre de Cosette: le coeur de l'homme est ainsi fait." (p.27, 15-17)

Eponine has caused Marius to go to the barricades, desiring his death: "C'est moi qui vous ai amené ici. Vous allez mourir à cause de moi." (p. 26, 11. 11-13)

Her motive was jealousy: "... vous étiez trop heureux avec votre Cosette . . . Je ne voulais pas . . ." (p. 26, 1.29-p. 27, 1,1)

However, when she sees him in imminent danger, she sacrifices herself for him: "Mais quand j'ai vu que le soldat allait vous tuer, j'ai mis aussitôt ma main sur le bout du fusil pour vous protéger." (p. 26, 11.13-15) . . . "La balle a traversé la main, mais elle est sortie par le dos." (p. 25, 11. 24-25)

By causing M. to take part in the uprising, Eponine unwittingly helps the cause of the insurgents. By wanting him to die there, she unwittingly offends the people who think of him as their leader. (p.21, 11.3-9). By stopping the king's soldier, she unwittingly hampers the cause of the king. Although her inconsistencies are motivated by personal impulses, they are illustrations of the fact that her family stands between classes and is not loyal to any of them. "Ces êtres appartenaient à cette classe bâtarde . . . qui est entre la classe dite moyenne et la classe dite inférieure, et qui combine les défauts de la seconde avec les vices de la première . . ." (XV.I, 229).

A brief evaluation of our attempt discloses that the student proves his comprehension of the text by recognizing the relevant as opposed to the irrelevant passages. He practises conversation by discarding and accepting orally. Along with the realization of these more orthodox objectives, he develops an understanding of the complexities of psychological and social situations, at a time when a deeper understanding of cultural patterns other than his own is beginning to be felt as one of his most basic needs. In a world which is now licking its wounds caused by mutual misunderstandings, an attempt to teach mutual understanding cannot be attempted too early in the development of our post-war youth.

1. *Cosette et Marius*. Episode des *Misérables* de Victor Hugo, retold and edited by Paul L. Grigaut and John A. Floyd, *Graded French Readers*, III, *Alternate* (Boston: D. C. Heath and Co., 1945).

2. Volumes I-IV (Paris: Nelson, Editeurs). Quotations from this original by volume V.

THE VERSATILE WINDOW-BLIND

Mary R. S. Stewart, Kenora H. S.

While in search of some quick way of displaying certain fundamental rules of phonetics and grammar, a way which would eliminate the turning of pages and which would keep the attention of the whole class on the point in question it occurred to me that window-blinds might solve my problem.

A visit to Woolworth's was fruitful, for I obtained three paper blinds with fairly acceptable rollers, for \$1.50. These blinds, in their brackets, are at the top of my front board.

Since I refer constantly to symbols to get a word correctly pronounced, my first blind (which can be rolled down in a flash) contains the vowel triangle and the nasal vowels, written large enough in black crayon, so that students at the back of the room can read the words easily.

Immediately under the vowel triangle of phonetic symbols, I write the four symbols for the nasal sounds, their common spelling, and words to illustrate each sound. (1) symbol—in, im, ein, eim, ain, aim, (o)in, yn, ym, (en after an i or y); fin, plein, main, loin, sympathie, important, Rheims, faim, bien, moyen. (2) symbol—an, am, en, em; dans, en, champ, temps (3) symbol—on, om; garçon, ombre (4) symbol—un, um, eun; un, humble, Meung.

On my second blind, I summarize the rule for the omission of the article. This we find especially helpful, because it can be used so often for a one minute review.

Full Partitive: de l'
de la
du
des

Shortened Partitive: (omit article) de, d'

1. After a limiting word or a word of quantity such as:

beaucoup	peu
assez	plus
trop	moins
tant	combien
autant	

Exceptions: La plupart bien encore

2. After a negative: Il n'a pas de crayons.

3. Before an adjective: Il a de belles pommes.

This year, I plan to use two additional blinds: one for a map of Quebec, and one for a map of France.

These blinds have yet another use. Before a vocabulary test on a given number of words, I choose ten words, write them on the blackboard, and pull down the blind to cover them during the examination. The pupils can quickly correct their lists from the board when the time comes. Perhaps there are some who believe vocabulary tests are old-fashioned. It is true they require work, but any student beginning a foreign language at the age of twelve, has no other avenue open to him, if he wishes to become really proficient in that language.

MIRTH AND MUSIC

LE PERE NOEL

Have 'le père Noël' and 'le père Fouettard' ever visited your French classes in person? In our classes they arrive the day before Christmas vacation with le père Noël's sack well filled with gifts. (A few days before the students have exchanged names, purchased inexpensive gifts, and written appropriate verses or lines in French for each one.) Amidst great merriment le père Noël distributes the gifts one by one. (It is well to choose as le père Noël one who has fluency in French and a good line of patter.) As each one receives his gift, he reads the verse, opens the package, and shows it to the others—exclaiming in French. Meanwhile le père Fouettard hovers around the outskirts of the group looking very grim. Occasionally he hands out a switch—it too accompanied by a line or two in French, for example: 'Voici une verge pour Jean: parce qu'il prononce toujours les h's' or 'parce qu'il ne sait pas l'accord du participe passé.'

Have your students ever written and presented an original French play based on Christmas customs in France? Information on Christmas customs may be found in the Christmas numbers of *La Vie* and *Le Petit Journal* and also in Pargment's *La France et les Français* (Macmillan). It is surprising how much research work students will do to make both the customs and costumes authentic. (If a puppet theater is available, it's even more fun, for then the students lose much of their self-consciousness.)

Have your students ever written invitations in French to parents and others who understand French, inviting them to attend such a Christmas play? Any artistic ability in the class can be used to make these invitations more attractive. Each member of the class writes an invitation and the best is chosen as the model.

Have your students ever decorated the class room at Christmas à la française, using a 'crèche', a 'bûche' (either of chocolate or paper), figures of le père Noël with his donkey, and le père Fouettard as centers of interest?

Katharine M. Clarke, Rome Free Academy, N.Y.

A CHRISTMAS VOCABULARY

The following device has proved a pleasant change from ordinary routine just before the Christmas vacation:

A special Christmas vocabulary is introduced, making use of such expressions as:

la Noël	un arbre de Noël	les vacances de Noël
la veille de Noël	un cadeau de Noël	le Père Noël
un bas de Noël	le dîner de Noël	

Next, the students are required to make lists of suitable gifts for the members of their families. They might be similar to the following:

pour ma mère—	une paire de gants
pour mon père—	une cravate

pour ma soeur—
pour mon frère—
pour ma grand'mère—
pour mon grand-père—
pour le bébé—

du parfum
des skis
une écharpe
une pipe
un jouet

These lists are then corrected and amalgamated, and written on the blackboard, where they may be left for next day's lesson.

In the following lesson period the students will be eager to make use of their newly-acquired vocabulary in answering questions, such as:

1. Donnez la date de la Noël.
2. Donnez la date de la veille de Noël.
3. Où mettez-vous votre bas?
4. Où mettez-vous votre arbre de Noël?
5. Que donnerez-vous à votre mère, à votre père, etc.?
6. Que désirez-vous recevoir?
4. Où mettez-vous votre arbre de Noël?
8. Où passez-vous les vacances de Noël?

In grades IX and X, two or three days may be spent quite profitably on this sort of work. Having combined these oral lessons with the singing of Christmas songs, such as: 'D'où viens-tu, bergère?' 'Douce nuit, sainte nuit', I find that the students have had a pleasurable diversion, and that much has been accomplished in the way of vocabulary building and the development of conversational ability.

—Mildred L. Metler, Welland High School.

NOVELTIES FOR CHRISTMAS

The following is a summary of what we do in the way of novelty work near Christmas time:

(a) Stories in X, XI, XII:

These stories are told by French speaking students who sometimes have been coached ahead of time. The pupils are free to question "le raconteur" at the end of the story. Everything is in French, of course.

(b) Songs by French and English speaking students:

- (1) Il est né le divin Enfant
- (2) Les Anges dans nos campagnes.
- (3) Minuit Chrétien
- (4) Ça bergers, Assemblons-nous!

(c) In all forms an assignment is given; it consists of bringing in seven or eight Christmas and New Year greetings in French such as those found on post-cards. If the post-cards are brought in, all the better; I post them on the notice-board.

(d) One or two classes are given over to the study of expressions relating to the Yuletide season:

Joyeux Noël; Bonne et Heureuse Année; Le jour de l'an;
La Noël; Saint-Nicholas; etc.

—D. Brousseau, Kapuskasing High School.

A CANDLE LIGHTING SERVICE

Mrs. C. F. Gessler, Hastings-on-the-Hudson H. S., New York, writes us, saying that they have published a little book of plays called "Scenettes

Dramatiques", containing a Christmas ceremony—solemn and dignified (5 copies for \$1.00—Gessler Publishing Co., Hastings-on-the-Hudson, New York). As the student lights the candle he says a prayer: e.g., *J'allume cette bougie pour tous les petits Français qui ont perdu leur père ou leur mère dans la guerre. Nous espérons qu'ils deviendront forts et robustes et que grâce à eux, la France reprendra sa place parmi les grandes nations du monde*". It sounds very interesting. They publish also a collection of songs which includes five Christmas carols.

—G. E.

CHRISTMAS CARDS

Christmas cards are always gay, and what is more fun than making your own? Why not let your classes make some in French? You can find French Christmas cards to take to class as samples. Have plain note paper and envelopes, coloured paper, Christmas seals, coloured gummed paper ribbon, and glue on hand. If you have crayons or water colours, set them out, too. Then let the pupils go to work. They can copy messages to put on the inside of their card or write their own, with your help, of course. You will be surprised at the results. Some may rely entirely on the materials you provide; others will scorn them. One year, one of my pupils did a lovely sketch of Notre Dame on her card and I hadn't known she could draw! (Incidentally, she later did a lovely pen and ink sketch of Mont St. Michel.

Your pupils will learn a new vocabulary, enjoying every minute of it. If you don't want to take class time, try it in your French Club. I've done both, and it works wonders. The best cards make a grand bulletin board display. "Joyeux Noël!"

Jean W. Botsford, Norwich High School, Norwich, New York.

A FRENCH EVENING

Very interesting indeed is a programme sent to us by Mrs. James Geary, Newark H. S., N.Y., called "Programme de la soirée française des écoles de Canandigua, Palmyra, Clyde, et Newark"—a programme of plays, dances, and songs with all four schools contributing numbers. She tells us she has taken her class recently to a French restaurant. Her French Club members have just bought membership pins. We were particularly delighted to hear from Mrs. Geary, since she mentions having spent a very profitable summer in Quebec, where she listened in on the morning "conférences" with Ontario teachers at Sillery.

—G. E.

COLOUR GAME

In teaching language to young children I have found a game which teaches colours and at the same time appeals to the youngsters. After they have learned the names of colours by identifying sheets of coloured paper, strips of many colours are distributed, each child receiving a coloured strip. One child or the teacher calls the name of a colour and all children holding that colour rise and display their strip. The youngsters are quick to detect and correct errors and they enjoy the game. It is successful with children up to the fifth or six grade, depending on the degree of sophistication of the group.

At Christmas time older groups read the Christmas story from Luke or Matthew and sing carols. They are usually sufficiently familiar with the story to understand it in a foreign language even though they may be a beginning group.

—Katharine H. Herber, Sauquoit Valley Central School, New York.

SIMPLE GAMES TO ENRICH VOCABULARY

1. Play "J'ai un mot qui rime avec . . ." For example, the leader says, "J'ai un mot qui rime avec chapeau." Guessing continues until someone thinks of "chameau."

2. Distribute several letters of the alphabet to each child (more vowels than consonants). Divide the class into teams. Have a jury. Call out a word, for example "tas". Members of the teams holding these letters run up before the jury. Those who form the word correctly first count one point.

3. "Je reviens du marché de Bordeaux (Change the name of the city each time)", says the first pupil. The second pupil asks "Qu'avez-vous acheté?" The first pupil answers, "J'ai acheté un boeuf". The second pupil adds, "J'ai acheté de l'or," and so on, through all the letters of the name of the city.

4. "A quoi ressemble l'objet auquel je pense?" The neighbour replies by giving the name of some objet, e.g.—à un livre. First player says, "Mais, je pensais à . . . un arbre (for example). Quelle ressemblance y a-t-il entre un livre et un arbre?" Second player answers: "Chacun possède des feuilles."

5. Toss a little box to one of the players in a circle giving the first syllable of a word. The player catching the box must instantly give a word beginning with that syllable and toss the box to another player giving the first syllable of another word. Continue.

6. Divide the class into two's. Have them count how many sentences they can make orally in five minutes beginning with "J'aime mon école parce que . . ."

7. Write all the trades on the board. First player says "Boulangier" and tosses a ball to another player in the circle who must give the name of something used by a "boulangier"—for example, "la farine".

8. Play adverbs. One player enters the room to find the class speaking quietly, moving quietly, etc. He must think of an adverb which describes their manner of speaking, etc. He suggests "doucement."

9. Send the players into a room. Call them back. Have them list all the objects they saw there.

10. Name any letter of the alphabet. In a given time write as many words as possible beginning with that letter.

—G. E.

A SUGGESTION FOR LEARNING DATES IN GRADE IX

Each day I have the pupils in turn write the day, date and year on the blackboard, where it is left for the day. It takes only a minute of the teacher's time to make any necessary corrections. By the end of the year every pupil knows the days of the week and the month of the year, and can express a date correctly in French. It also affords an opportunity for drill on the numbers.

—Mildred Pelan, Fort Erie High School.

FRENCH WORD GAME

The object of this game is to form as many French words as possible. Each pupil rules a square containing twenty-five or thirty spaces.

The first pupil names a letter which everyone puts in any one of the squares. The next pupil names a second letter which everyone puts in any one of the remaining squares. Each pupil in turn names a letter which everyone writes down until all the squares are filled, but each player arranges the letters so that they make words reading horizontally.

The players now reckon their score by counting six points for a five letter word, and so on. If a word is contained in a longer word it may be counted. For example, 'sonner' counts two points for 'on', three points for 'son' and six points for the whole word. The words may only be counted horizontally reading from left to right and vertically reading from top to bottom.

—Mildred C. Pelan, Fort Erie High School.

THE CATALOGUE

In a small school where we have a French period of twenty-six minutes which includes the time for the change of classes, we have little time for extras. I sing "Frère Jacques" very early in the term because most of the students already know it and it gives them confidence as well as enjoyment. Then other French songs are used for memory work, oral and later written, and once in a while for dictation. Last year at our Commencement, we had the history of the dance. This gave an opportunity to have a definite purpose behind "Sur Le Pont" which one group danced while the others sang in French off-stage.

I try to have material for them to use in their work periods and have collected such items as, a French cook-book, Mother Goose Rhymes (Metropolitan Life), magazines, etc., but the most useful one is an old copy of a French Eaton's catalogue from which the students make out an order copied out on an order sheet—this before they have learned enough to consider such a thing without the text. Perhaps it is because a rural district lives by the catalogue, I don't know—in any case, a student who is just starting French will spend time trying to puzzle out the words. He may not remember much but it adds interest to his work.

—Bertha M. Andrews, Creemore C. S.

A CONTINUED STORY

One pupil in the class begins a simple story that is made up as it goes along. He gives only the opening sentence such as "Il y avait une fois une vieille qui demeurait dans un petit village". A second pupil, chosen by the first, continues the story by adding one sentence. The second chooses a third, and so the story continues until everybody has taken part, or the story comes to a logical conclusion.

To make this more amusing we choose sides. The captain of group A gives the opening sentence, and it is then taken up by the captain of group B. The story continues as before, shuttling from one side to the other. If a student makes an error in grammar, or cannot add a sentence to the story, he must sit down. The side with the greater number left standing at the end of the story is the winner.

Isabelle Smith, Fort William C. I.

DOUCE NUIT, SAINTE NUIT!

1. Douce nuit, Sainte nuit!
Tout s'endort au dehors;
Le saint couple seul veille
Sur l'enfant qui sommeille.
Au ciel l'astre reluit. Au ciel l'astre reluit.
 2. Douce nuit, Sainte nuit!
Quel bonheur dans le coeur,
Quand les bergers entendent
Les saints Anges qui chantent:
Il est né le Sauveur! Il est né le Sauveur!
 3. Douce nuit, Sainte nuit!
Jetez-vous à genoux!
Bergers, c'est le Messie:
Jésus, né de Marie,
Dieu fait homme pour nous. Dieu fait homme pour nous.
- Recueil de Chants Scolaires II—par Géant & Thomas (Librairie Istra,
59 Rue de Richelieu. Paris).—Courtesy of Miss Marjorie South.

GOOD RECORDS FOR CLASSROOM USE

Ma Normandie—Victor 263632
O Canada—Victor 263631
La Marseillaise—Victor 150015
Minuit Chrétien—Columbia C15542

In 'Disques Mignons (pour la jeunesse)' it is possible to obtain small children's records—very clearly recorded — of "En roulant ma boule," "Marianne s'en va t'au moulin," "Il était une bergère," "D'où viens-tu, bergère?" "Il était un petit navire," "Il pleut, il pleut, bergère," etc. You can have these mailed to you by ordering from "Editions Archambault, 500 rue Ste Catherine, Montréal."

—G. E.

Le Français A La Page

The circulation of this paper increases every month. There is only one reason and that is, that more teachers are discovering how effective it is in arousing interest in the French language.

If you have not yet used this paper in your classes, why not order a sufficient number of the next issue to put a copy into every student's hands? See for yourself how interest in reading can be stimulated through its use. Where can one get better supplementary reading material?

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BONJOUR, MADEMOISELLE!



Bon-jour ma-de-moi-sel-le, Com-ment vous por-tez vous
 Vous me fai-tes le mi-ne, Pour-quoi me le faites-vous?
 Je n'ai pas vu mon a-mant ce ma-tin
 Ce qui me cause beau-coup de la peine.
 Je n'ai pas vu mon a-mant ce ma-tin
 Ce qui me cause beau-coup du cha-grin.

(Single line of couples hands on shoulders of girl in front. Point right heel sideward, point right toe to left foot, two-step forward. Repeat three times. Eight two-steps forward. Repeat all as often as wanted. Divide into couples and repeat all any number of times.)

This song and step I learned while attending a short course in physical education. I have used it to bring a group of dancers on the stage and also as an exit number.

Myra Jarrett, Cayuga H. S.

DES PROJETS INTERESSANTS

Dans notre école j'enseigne le français aux plus petites et aux plus grandes. À mon avis c'est une bonne idée de commencer l'étude du français en enseignant aux débutants l'alphabet français. Je trouve que les plus petites et même les plus grandes élèves aiment à chanter "L'alphabet français", une petite chanson qui se trouve dans "Cours primaire de français." Après qu'elles l'ont apprise, j'insiste pour que les élèves épellent tous les mots en français. Si le professeur enseigne en même temps les sons français, il trouvera, je crois, que les enfants feront peu de fautes d'épellation. On peut enseigner les voyelles combinées avec une consonne en faisant apprendre une chanson dont la mélodie est tirée du refrain bien connu, "Bonsoir, mes amis, bonsoir". En voici la musique:

LES VOYELLES



Un "b" avec un "a" fait "ba"; Un "b" avec un "e" fait "be";
 Un "b" avec un "i" fait "bi"; Avec un "o" fait "bo";
 Avec un "u" fait "bu": Ba, be, bi, bo, bu.

Il y a aussi des jeux qu'on peut jouer pour rendre la classe un peu plus intéressante. Par exemple, "Jeu de oui et non"! Un élève quitte la salle de classe. La classe choisit un objet dans la salle. L'élève revient poser des questions à chaque élève pour deviner l'objet.

Par exemple:

Est-ce devant moi?	Oui . . . Non
Est-ce derrière moi?	Oui . . . Non
Est-ce sous la table?	Oui . . . Non
Est-ce grand?	Oui . . . Non
Est-ce petit?	Oui . . . Non
Est-ce rouge?	Oui . . . Non
Est-ce noir?	Oui . . . Non

Oui, Mademoiselle, c'est noir.

- Oh! C'est le tableau noir.

- Maintenant, c'est à un autre élève de sortir.

Il y a un autre jeu qui s'appelle "Jeu du costume". Une élève sort de la classe. La classe choisit un garçon ou une fille. Quand l'élève retourne dans la classe, il doit deviner le garçon ou la fille choisie en faisant des questions sur le costume que lui ou elle porte.

Par exemple:

Est-ce un garçon ou une fille?
De quelle couleur est le veston?
Porte-t-il un gilet?
De quelle couleur est la cravate? etc.

Ce jeu peut se jouer ainsi; un élève décrit un costume à haute voix et les autres élèves essaient de deviner qui est la personne qui porte ce costume.

Une ou deux fois par semaine j'écris sur le tableau noir une petite anecdote intéressante et pas trop difficile que la classe lit à première vue et sur laquelle est basée une liste de questions.

Par exemple:

Le peintre David et le cocher.

David avait exposé un de ses plus beaux travaux et se trouvait par hasard confondu dans la foule qui l'admirait. Il remarqua un homme dont le costume annonçait un cocher de fiacre et dont l'attitude indiquait le dédain. "Je vois que vous n'aimez point ce tableau," lui dit le peintre. —Ma foi, non. C'est pourtant un de ceux devant lesquels tout le monde s'arrête. —Il n'y a pas de quoi. Voyez cet imbécile de peintre qui a fait un cheval dont la bouche est couverte d'écume et qui pourtant, n'a pas de mors." David se tut; mais dès que le salon fut fermé, il effaça l'écume.

Exercice:

1. Où se trouvait un jour le peintre David?
2. Qui remarqua-t-il?
3. Comment le cocher regardait-il le tableau?
4. Qu'est-ce qui indiquait la profession de cet homme?
5. Comment trouvait-il le tableau?
6. Que pensait-on en général de ce tableau?
7. Comment appela-t-il le peintre?
8. Quel reproche fit-il au peintre?
9. Le cocher savait-il qu'il parlait à David lui-même?
10. Que répondit David?
11. Que fit le peintre dès que le salon fut fermé?
12. Le cocher avait-il raison?

J'ai fait une collection de tableaux bien connus, et pour rendre la classe un peu plus intéressante, je les montre quelquefois aux élèves. Par exemple: Notre Dame de Paris, tombeau de Napoléon; Hôtel de Ville de Paris; Salle des Glaces, Versailles; Le Grand Escalier de l'Opéra, Paris; etc.

Deux petites comédies que nous avons jouées avec beaucoup de succès, je crois, sont "Pour acheter un chapeau" et "La salle d'attente", toutes les deux écrites par le professeur de français à St. Mildred's College, Toronto.

—Doris M. Summers, Moulton College, Toronto.

SONGS FROM OCCUPIED FRANCE

At the French Summer School in Middlebury this year one of the guest visitors was a young woman member of the French Army who had taken an active part in the Resistance movement. During her stay she taught us several songs which proved to be among those most often sung throughout the summer. The following is an extract from a letter she wrote shortly after leaving Middlebury, commenting on these songs: "Maintenant parlons un peu des 'Chansons'. Lorsque j'étais professeur pendant la guerre et que j'emmenais en promenade dans la campagne mes élèves, souvent du même âge que la plupart d'entre vous, ce sont elles que nous chantions ensemble. Elles étaient pour nous un peu un moyen d'oublier les difficultés, la guerre, l'occupation. C'est pour cela, pour vous associer à cette jeunesse, qui a votre âge et qui a subi la guerre en France, que je vous les ai apprises." Canadian students could learn and enjoy these songs too. Here is a sample:

IL A TOUT DIT . . .



1. J'ai con-nu dans mon jeune âge le plus beau garçon du vil-la-ge
 Mais il est de-ve-nu vo-la-ge et de-puis je ne l'aime plus.
 Il a tout dit tout dit, tout dit. Il a tout dit tout dit, tout dit.
 Il a tout dit, tout dit, tout dit. Il a tout dit c'que j'lui avais dit.
2. Mais il est redevenu sage,
 Il m'a demandée en mariage.
 Dans l'église du village,
 Nous nous sommes mariés.
 Il n'a plus dit, plus dit, plus dit (trois fois);
 Il n'a plus dit c'que j'lui avais dit.
3. Et voici notre famille,
 Cinq garçons et quatre filles.
 Dans l'église du village
 Nous les avons baptisés.
 Il n'a pas dit, pas dit, pas dit (trois fois);
 Il n'a pas dit qu' c'était fini.

—Catherine Liddy, North Toronto C. I.

Similitude

—J'ai vu hier, au music-hall, un homme qui joue du piano et qui n'a pas de mains.

—Oh! ben, moi, j'ai une femme qui chante et qui n'a pas de voix.

—La Presse



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HAMMER AND TONGS

THE UPPER SCHOOL EXAMINATION PRESENTS A CHALLENGE

The writer has just read the thought provoking article appearing in the September number, which bears the title: "Charbonnier doit rester maitre dans sa maison". The argument is so enticingly developed that it is quite probable that at this moment many readers are hastening to the attack or to the defense of the Upper School Examination. The author may therefore feel that, although we do not entirely agree with him, it was our interest in his article that impelled us to make this reply.

The new books are appreciated, and stress is still being placed on the oral approach to the work. But is the subject spoiled and all interest lost because the Upper School Examination marks the end of the course? No! This examination constitutes a challenge and provides a tangible recognition for work well done. The "Upper School" is something to work for, and after five years of reading, hearing and speaking, it is surely not too much to expect a pupil to write a paper of reasonable difficulty to prove his knowledge of the language.

There is, however, much work ahead, and we are inclined to agree with the author of the "feu d'artifice" which caused this effort regarding ways and means of improving the situation. In the first place, the examination might well be set by those who best know the course—the grade XIII teachers.

Again, we surely have enough faith in the integrity of our colleagues to countenance the functioning of a system of promotion on recommendation. Examinations would then provide a second chance for the weak student and a challenge for the scholarship candidate.

Some attention might also be given to the Authors Paper. Do the marks awarded tally with those awarded for the Composition Paper? Are we really testing a knowledge of French literature?

It should be impressed upon Boards of Education and parents that teachers must NEVER be judged solely on the results of the Upper School Examination. This, we must admit, leads to many of the evils emphasized by M. Leduc.

Finally, we would agree that we hear much about democracy today. Democracy moves slowly but surely, and with a great democracy of teachers interested in this Review and active in the O.M.L.T.A., may we not expect many and great things in the years to come?

Dorothy M. Wilkins

Editor's Note—We invite our readers to continue this animated discussion of the pros and cons of maintaining the 'status quo' in regard to the Upper School examination. For example, should it be regarded as a High School leaving or a University entrance examination? Would the inclusion of an oral examination (Reading and Dictation) restore the balance between oral and written work in the classroom? Would the combining of the Authors and the Composition into one examination make it easier to determine the candidate's true achievement level? Be sure to read Mr. Sniderman's challenging article on this subject, entitled: 'What's Wrong With the Upper School French Examinations?' which is scheduled to appear in an early issue of the popular and authoritative 'School' magazine published by the Ontario College of Education.

Pour Ne Pas Se Tromper

—Lorsque ce jeune homme m'a demandé mon âge, je suis demeurée si confuse que je ne me suis plus rappelée si j'avais vingt-cinq ou vingt-sept ans.

—Et que lui as-tu répondu?

—Que j'avais vingt-deux ans.

—La Presse

A LIST OF USEFUL FRENCH PERIODICALS

By Gladys Edmondson, Oshawa C. I.

- | | | |
|--|---|-------------------------|
| <ol style="list-style-type: none"> 1. La Bataille 2. La Marseillaise 3. Temps Présent | } | \$3.90 a year—weeklies. |
|--|---|-------------------------|

(subscriptions may be had from Pony, 554 est, rue Sainte Catherine, Montréal).

4. France Amérique—\$5.00 a year. 730 Fifth Ave., New York.
(weekly paper which supported La France Combattante).
5. La France Libre—60 cents a number—every three months—published in England. (Subscriptions may be had from Pony, 554 est, rue Sainte Catherine, Montréal).
6. Les Lettres Françaises—published in South America every three months, dealing with French Literature with the collaboration of French writers in France and abroad. Reviews of books are included. (Editions de l'Arbre, 60 ouest, rue St. Jacques, Montréal).
7. Verve—review of poetry and art published in France, obtainable at Brentano's, 586 Fifth Ave., New York.
8. Spanish—just one suggestion for a magazine in Spanish—Sintesis—\$1.66 a year. (editor—Alberto Misrachí) — Avenue Juárez 4, Mexique, (obtainable through Mr. Dawson, 70 King St. East, Toronto).
9. La Nouvelle Relève—\$3.00 a year (10 numbers)—Editions de l'Arbre, 60 ouest, rue St. Jacques, Montréal. (a good monthly French Canadian review in which the French of North and South America collaborate).
10. Amérique Française—\$3.50 a year. Editions Pascal, 60 ouest, rue Saint Jacques, Montréal.
11. France-Canada—\$1.00 a year. printed by Le Nouvelliste, Trois Rivières, P.Q. (monthly bulletin of information published by the Service d'Information française, Ottawa).
12. La République Française—\$2.50 a year—19 east 64th St., New York 21. (articles by famous authors, Jacques Maritain, the philosopher; M. Laugier, professor at the Sorbonne, etc.)
13. Le Canada—3 ouest, rue Saint Jacques, Montréal. (The editor, Edmond Turcotte, has travelled widely in France.)
14. La Presse—daily—\$3.00 a year to schools. 7 ouest, rue St. Jacques, Montréal.
15. Le Droit (daily)—\$5.00 a year—98, rue Georges, Ottawa.
16. L'Événement—daily—Quebec City.
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18. Le Passe—Temps (revue musicale et artistique) \$2.00 a year. 627 ouest, rue Dorchester, Montréal.
19. Le Petit Journal (hebdomadaire français)—\$4.00 a year. 1242, rue Saint-Denis, Montréal, Québec.
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22. Canadian Review of Music and Art (including 2 articles in French)—\$2.50 a year—66 College St., Toronto—may be purchased at Eatons'.
23. Le Français à la page — little newspaper of current events for schools—85¢ a year (17 issues); 50¢ a year if 5 or more copies are sent to same address. 23 Isabella St., Toronto.

PROBLEMS AND DIFFICULTIES

Question—In 'Cours Primaire de français', leçon trois, page 16, exercice A-1.—(Deux élèves sont absents.), where you are asked to mark the letters that are not pronounced, do you mark the 'n' as silent in 'sont' and 'absents' which goes to make up the nasal sound? If you marked the 'n' as silent, you would have to mark 'z' in 'chez' and 'avez'.

Answer—The silent letters in the example you have quoted from 'Cours Primaire de français' are as indicated below:

Deux élèves sont absents.

The letters 'x' and 't' are sounded because of the liaison. The letters 'm' and 'n' are not regarded as silent letters, since they nasalize the sound of the preceding vowel. The 'z' of 'chez' and 'avez', however, is considered to be silent, although it does affect the pronunciation of the preceding 'e'. It would, perhaps, be more logical to bracket all consonants (including the 'm' and 'n' of a nasal combination) which modify the sound of a preceding vowel and to rule out those which are definitely disregarded in pronunciation, for example,—nous, vus, tout, roux, fils, mot, haut, chaud, près, corns, absents, etc. But then, language is not a science, it is an art; and we should not be overly dogmatic regarding the correctness or incorrectness of this or that form or procedure.

Question 2—In a question where one is asked to give the plural of 'mon cousin', which is correct, 'mes cousins' or 'nos cousins'?

Answer 2—'Mes cousins' is correct. Of course, if the phrase 'mon cousin' occurred in a sentence with the subject in the first person, 'mon' would logically change to 'nos', for example:
Je vais faire visite à mon cousin. — Nous allons faire visite à nos cousins.

Question 3—In syllabification, where you have two like consonants coming together, do you mark between them, even though they are pronounced as one: 'an-née'?

Answer 3—Yes. That is the printer's method, and it is quite acceptable. As an aid to pronunciation, however, the word 'année' might be divided thus: 'a-nnée'. Both methods are recognized by phoneticians. To reconcile the two points of view, some teachers bracket the unpronounced first consonant of a like pair: 'co(n)-nai(s)-san-ce'. This method seems to satisfy both the eye and the ear.

Question 4—An 'e' is considered silent at the end of a word. In syllabification, do you count a syllable with an 'e' at the end of the word as in 'no-ven-bre'?

Answer 4—Yes. Final syllables, containing a silent 'e', as in: lu-ne, mou-che, fro-ma-ge, etc., are usually suppressed or silent, but they may be sounded to emphasize a word or to clarify its pronunciation. In songs and in poetry of course, such final syllables are given their full value.

In the June, 1943, Annual Bulletin of the Modern Language Section of the O.E.A. (the precursor of the 'Review') we published a brief article on syllabification, which you will find reproduced below. The examples given in this article may help to clear up your difficulties.

SYLLABIFICATION

'One of our members submitted to us a paragraph and a list of representative words to be divided into syllables. This has been done by an acknowledged expert, and we take pleasure in passing his decisions along to you:

"La-lan-gue-fran-cai-se-s'est-for-mée.-par-al-té-ra-tion-du-la-tin-po-pu-lai-re-par-les-sol-dats-de-Ju-les-Cé-sar-et-les-mar-chands-ve-nus-d'I-ta-lie-a-pres-la-con-quê-te-de-la-Gau-le-par-les-Ro-mains.-Cet-te-al-té-ra-tion-a-af-fec-té-la-syn-ta-xe-ou-con-struc-tion-de-la-phra-se-la-tine-et-aus-si-le-vo-ca-bu-lai-re."

of-fi-ce
ta-ble
don-nent
el-le
sug-gé-rer
Pier-ril-le

vil-la-ge
li-vres
u-ne
ad-met-tent
suc-cès
bel-le

rou-ge
his-toi-res
ê-tes
com-ment
don-ner

The above system of syllabification is the method employed by printers and is not only a convenient but a logical analysis. The system of dividing before two like consonants, for example,—‘co-nnai-ssan-ce’, ‘po-ssi-ble’, ‘a-tten-tion’, is logical from the phonetic standpoint, but, in our opinion, this method should be reserved for the purpose of facilitating pronunciation in connection with phonetic script. For information on this phonetic method, see ‘A Practical Guide to French Pronunciation’ (1930) by the late Professor H. S. McKellar of the University of Toronto.

A study of the word division in any standard French text will provide further assistance in perfecting a system of syllabification by the printer’s method, which is the most practical for ordinary purposes, and, incidentally, for written examinations.’

—G. A. K.

CLASSROOM HELPS

Write the Canadian Information Service, Parliament Buildings, Ottawa and ask them to send you a complete set of “Affaires Canadiennes.” These small booklets in French are very readable. Your Senior Students will enjoy them. They are free.

Write the Bureau de Tourisme, City of Quebec, and ask for posters for your classroom. They will send you three or four free.

Write Mr. Maurice Hébert, Secrétariat de la Province de Québec, and ask for posters of the Laurentians and the Gaspé for your classroom.

Remember that anything the government publishes in English and in French for free distribution may be obtained by simply writing for it.

—G. E.

BONERS

Professeur—Qu’est-ce que le curé aimait le plus au monde?

Élève—Il aimait ses paroissiennes le plus au monde.

Professeur—Traduisez en français: He was a miser.

Élève—Il était une misère.

Ce Qu’il Demande

—Pardon, n’auriez-vous pas un dix sous à me donner, Madame?

—Ce qu’il vous faut, monsieur, ce n’est pas de l’argent, mais de l’esprit.

—Je sais bien, mais je vous demande ce que vous pouvez me donner, madame.

—La Presse

Compassion

Un aveugle sachant dire merci dans plusieurs langues, portait en sautoir un écriteau avec ces mots: “L’aveugle est polyglotte”.

Une bonne dame passe près de lui, se penche pour déposer son obole et, ayant lu l’avis, dit à l’amie qui l’accompagnait, sur un ton de pitié profond:

—Le pauvre homme! Non seulement, il est aveugle, mais encore il est polyglotte!

—La Presse.

ITEMS OF INTEREST

Fall Meeting of the O.M.L.T.A. Executive Committee

The fall meeting of the Executive Committee of the O.M.L.T.A. was held in the James room of Victoria University library, on Saturday morning, November 3rd, 1945. All the members of the Committee were present: Harold Freeman (Past President); Dorothy Wilkins (President); A. Lacey (Vice-President); J. Leduc; Agnes W. Mackintosh; Eleanor McCormick; Marjorie Fugler; H. L. Humphreys; T. R. Howe; G. A. Klink (Secretary-Treasurer).

The chief business of the meeting was the discussion of tentative plans for the 1946 Easter convention. It was decided that the morning sessions would begin at 9.00 o'clock sharp and that at least one full hour should be reserved for discussion.

A suggestion regarding the advisability of establishing a more equal balance between the marks obtained in the Departmental examinations in French Authors and French Composition was passed on to the Resolutions Committee.

Prof. Humphreys, who had recently represented the O.M.L.T.A. at an executive meeting of the College and Secondary School Department of the O.E.A., announced that the above Department had prepared a comprehensive brief for presentation to the Royal Commission on Education. In view of this fact, it was felt that it would not be necessary to draw up a separate brief for presentation by the O.M.L.T.A.

O. M. L. T. A. COMMITTEES

Membership Committee—Eleanor McCormick, Beck C. I., London (Convener); T. R. Howe; Agnes W. Mackintosh; Mary K. Macpherson.

Resolutions Committee—M. Sniderman, Port Credit H. S. (Chairman); W. H. Trethewey; Marie Stock; Lillian Brodie.

Programme Committee—J. Leduc, Runnymede C. I. (Chairman); Irene Doole; L. H. Corbett; Catherine Liddy.

Nominations Committee—Janet H. Smith, Weston C.I. & V.S. (Convener); I. Goldstick; Harry McAndrew.

Auditors—F. A. Whitton, Central Technical S., Toronto (Chairman); Lillian Brodie.

Upper School Prescriptions—Dora H. Stock, North Toronto C. I. (Convener); Madeline H. Lake; Harvey E. Class.

The Membership Committee is planning to send out a circular letter to the 750 Modern Language teachers in the public secondary schools of the province early in the new year, inviting them to join the O.M.L.T.A., if they are not already members.

The Resolutions Committee has already prepared a few resolutions and is planning to canvass a number of teachers throughout the province with a view to obtaining a cross-section of opinion regarding the needs of Modern Language instruction. You are urged to discuss the current situation in your own school and send your suggestions along to the Chairman, Mr. Morris Sniderman, Port Credit H. S.

The Programme Committee has drawn up tentative plans for the 1946 Easter convention, which will again be held in the Women's Union Theatre, 79 St. George Street, April 23, 24. Make plans early to come to the convention and take part in the discussions. You will also enjoy the Moderns banquet which is being arranged for Tuesday noon, in Malloney's Art Gallery, 66 Grenville Street.

The O.M.L.T.A. representatives on the Joint Committee on Upper School Prescriptions met recently with the Departmental representatives to select the U. S. French textbook for 1946-47. It is to be hoped that the choice will be announced by the Department in time for publication in the March "Review".

G. A. Klinck, Secretary-Treasurer.

THE DEPARTMENTAL SUMMER COURSE IN ORAL FRENCH

The Summer Course in Oral French given again by the Ontario Department of Education, July 4 to August 4, 1945, provided at a minimum cost fine opportunities for French Conversation in an academic setting.

For many years the Course was given at Sillery in the province of Quebec. It had seemed unlikely that the familiar surroundings of the University of Toronto campus would be satisfactory for such a course. But their seclusion was found to be perhaps more conducive to study than the allurements of historic Quebec, and the companionship, in residence, of cultured French people who were also competent teachers, greatly encouraged the exclusive use of the French language. The gracious hospitality of Falconer House and the generous table provided at Hart House made the Course a holiday reminiscent of peacetime luxury. The academic staff, under the kindly and experienced direction of Professor F. C. A. Jeanneret, was chiefly drawn from the French Department of University College, and the masterly teaching by those who knew thoroughly the needs of their students was in itself an inspiration.

Morning classes were held in the Men's Residence of University College. Students were divided into groups according to ability. Amazing variety was achieved in interesting angles of approach. In addition to formal studies, valuable discussions on French Canada were led by Miss Macdonald. The problems of modern France were likewise discussed, under the direction of Miss Balthazard. Professor St. John of the Ontario College of Education lectured to all on methods in the newly revised H. S. courses, and later two special guests, M. Ernout, member of the College of France, and Abbé Maheux, archivist of Laval University, each gave a series of three outstanding addresses.

For two hours every afternoon, groups of four or five met with an instructor for conversation based on the two new texts for Grade IX and on "Le Francais Oral" (D. C. Heath & Co.). Each fifth day the instructor was assigned to a new group so that the students became acquainted with the speech and methods of all. Each group also presented a short French play under the direction of Prof. Robert Finch, of University College. French songs and the gramophone had their place in the programme; French films were shown in the evenings. Every week the "Prom" Symphony Concerts afforded pleasant relaxation.

While the Course of 1945 was somewhat of an experiment, it was quite as successful in attaining its objectives as those of pre-war days. Under its present able direction and with peace conditions we trust it may continue without interruption its growth in service to the French teachers of Ontario.

—Alfreda Hall, Moulton College, Toronto.

WHAT THEY ARE DOING

We commend the initiative of Harold C. Martin, French teacher and assistant principal of Goshen Central School, Goshen, New York, for the following "journée française." All schools in the country were invited to attend a presentation of French Plays. There were two performances, one to a general school assembly in the afternoon, another in the evening before the invited audience. A French dinner (soupe à l'oignon, filet de perche, sauce aux câpres, pommes au four, petits pois au beurre, salade de laitue, gâteau, fruit, café) was prepared and served by Mr. Martin's students and special invitations to dine were sent to local "gourmets". A French movie was shown (Knock by Jules Romains). The cost of the movie was defrayed by the local Board of Education. Over 150 persons attended the evening program. Some came more than forty-five miles by train and bus.

We hope that this report of what can be done will inspire others to organize similar "journées" and to enlist the co-operation of their boards of education and prominent citizens in such a worthy project.

Sister Marie-Elise Blouin, head of the French Department of Seton Hill College, Greensburg, Pennsylvania, has sent us an interesting program of their French Week that took place last March. Some of the activities were the showing of French-Canadian movies, songs, music recitals, presentation by students of topics about French civilization, a banquet, a French Exhibit in the school library. . . The college's French Club, Le Cercle Lisieux, was celebrating its twenty-first anniversary and contributed greatly to the success of the whole affair. Congratulations to the students and teachers for their initiative.

—A. A. T. F. Bulletin of Information, May-June, 1945

LANGUAGE STUDY CONTINUES GAIN IN THE NEW YORK CITY HIGH SCHOOLS

The upward trend in foreign language study in the New York City high schools is continuing. As of March 5th, 1945, 145,798 pupils were studying foreign languages in all city schools. This was an increase of 2,384 or 1% over last October and an increase of 5,862 or about 4% over February 1944.

The largest numerical increase among modern languages in both the senior and junior high schools was in French. In the senior high schools there are now over 1000 more students of French than last October (29,976 instead of 28,943). In the junior high schools, the increase this semester is 713 (19,795 students now compared with 19,082 last fall).

Although Spanish is still the most "popular" foreign language, with a total enrollment of 59,614 in all the high schools, the study of that language declined 1% this term compared with last October. All the other foreign languages showed considerable increase except Latin, which dropped 2.6%.

An interesting development in the growth of language study has taken place in the vocational high schools where 845 pupils are studying language this year against none a few years ago.

A. A. T. F. Bulletin of Information, May-June, 1945

Examen

—Que signifie la formule $SO_4 H_2$?

—Une minute, monsieur le professeur, je l'ai sur le bout de la langue.
—Crachez vite, malheureux! C'est de l'acide sulfurique.—La Presse.

FILM GUIDE

ALEXIS TREMBLAY, HABITANT—Rental \$3.00 35 min. sd. col. French version. Rental \$1.50. 30 min. b&w. English version. Produced by National Film Board (1943).

Life for Alexis Tremblay and his family is dedicated to the soil, following the tradition of their ancestors who came from France to settle along the shores of the St. Lawrence over 300 years ago. In their simple existence the church plays an important part, the blessing of the seed each spring being one of the sacred rituals passed on from one generation to another. We follow this French-Canadian family through the busy autumn days as they bring in the harvest and help with bread baking and soap making. Winter sees the children enjoying outdoor sports while the women are busy with their weaving, and with the coming of spring old and young alike go into the fields to plough the earth in preparation for another season of varied crops.

ILE D'ORLEANS (1939)—Rental 50¢. 15 min. sil. col.

A travelogue of the Island of Orleans in Quebec which shows the country and the people. Orleans has been able to preserve many of its old buildings, and also many of its old mills and various tools, all of which are of considerable historic interest.

—Distributed by the National Film Society of Canada, 172 Wellington St., Ottawa, Canada, and also by the Ryerson Film Service, 299 Queen St. W., Toronto, Canada.



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BOOK REVIEWS

THE PROVINCE OF QUEBEC THROUGH FOUR CENTURIES, by E. C. Woodley. Romance of Canada Series. Price \$1.25. W. J. Gage & Co., 1944.

The author of this book is to be congratulated on having accomplished successfully a rather difficult task—that of recording the events of French-English history in Canada without favoring either side, and yet preserving accuracy in detail and appealing to the imagination of the reader. The book begins with a chapter on the geography of the province, and continues with the history from the early Indians to the second World War. Interspersed throughout are chapters on the life of the people. But unlike many books on this subject, this one does not leave you feeling that all the natives are quaint and picturesque. Accounts of the mining, fishing, dairy-farming, pulp and paper and other industries prove that the people of Quebec are quite as modern as their neighbours. Chapters dealing with French-Canadian authors, and with painting, sculpture and wood-carving show that they have made important contributions to the cultural life of the country. The book is profusely illustrated. In addition to the index, there is a bibliography of historical and cultural books and of fiction with an historical background. The book will be of particular value in arousing the interest of the lower forms. There is not a dull page in it. —M. F.

SCENETTES DRAMATIQUES, by Elizabeth Filkins Gessler. Paper cover, 24 pages. Price 5 for \$1.00. Gessler Publishing Co., Hastings on Hudson, N.Y.

This small book contains short skits, half a page to two pages in length, and simple enough for lower grades to perform and understand. Each skit requires two or three actors and a master of ceremonies to explain who the actors are and describe the scene. The scenes are laid in such places as the dentist's office, the restaurant and the railway station. —M. F.

VACANCES FRANÇAISES — by F. A. Hedgecock. Cloth, about 115 pages exclusive of notes and vocabulary. Price \$1.10. Toronto, Clarke, Irwin; 1945.

This book, a sequel to "L'Année Française", is in the form of a series of talks given by young people to entertain one another while on a holiday in Brittany. The chapters are varied in content and all interesting. Two are of Arabian Nights variety. One describes the teaching of French in England during the Elizabethan period and gives an account of a lad's first day at school and of a Sunday dinner like those described by Dickens. The other sections concern Brittany, its history and geography, saints, pardons, and legends of King Arthur. There are several full-page pictures of scenes in Brittany and a map of the province. In addition to the vocabulary, there are notes following each chapter. The book would be suitable for grade XIII or good grade XII students. —M. F.

EN VOYAGE AVEC JACQUES LENORMAND—by G. W. Spink. 80 pages exclusive of vocabulary. Price 70¢. Toronto, Clarke Irwin.

A young English boy spends his holidays with a French family and visits places of interest in Normandy and in Paris. The chapters are short and each one is followed by questions, topics for compositions and a few "phrases à remarquer". The book should be suitable for pupils in the second or third term of grade X. —M. F.

FRENCH INTONATION

The standard work on French Intonation is entitled: "French Intonation Exercises" by H. Klinghardt and M. de Fourmestraux, translated and adapted for English readers by M. L. Barker and published by W. Heffer & Sons Ltd., Cambridge (1933). This method which is very simple and produces excellent results, in summary, is as follows:

1. A horizontal line represents an approximate middle pitch of the voice.
2. As the syllable is the unit in French pronunciation, a dot represents a syllable.
3. A thick dot represents the final syllable on which the stress falls.
4. The position of each dot with regard to the preceding and following syllable indicates its relative pitch.
5. A small ring in place of a thick dot gives special prominence to the syllable with the highest pitch of a whole series of tone-groups.
6. After each tone-group or thought-group, the voice returns approximately to the middle pitch.
7. There is even stress on each syllable with a slight emphasis on the last syllable of the sentence or complete thought.

It must be noted that there is also an emotional or international Intonation which is quite different. As human beings, no matter what their mother tongue may be, express in much the same manner sorrow or joy, love or hate, surprise or disappointment, it is not necessary to dwell on that type of Intonation. It is the non-emotional Intonation of statements, description, narration, etc. that is important. To rid oneself of the intonation of one's mother tongue in speaking or reading French, one must achieve monotony or an even stress on each syllable. In the classroom the idea may be grasped by the materially-minded, if it is explained that each syllable is worth five cents, with the exception of the last syllable, which is worth about seven cents. The more artistic or imaginative members of a class like the comparison of the syllables in a sentence to a row of pearls of equal size and beauty with a larger one at the end.

This monotony, however, is only a means to an end. Once the student has abandoned the intonation of his mother tongue in vocal French, some liberties may be taken and variations may be studied. It is in rare cases only that no emotions enter into speech.

—Janet T. Greig, Vancouver, B.C.

USING FRENCH—by E. B. de Sauzé. 100 pages. Price 90¢. Toronto, Clarke, Irwin.

This is a workbook, covering such basic syntax as the use of articles, pronouns and adjectives, the use of past tenses and of the subjunctive. In addition, there are exercises involving nearly a hundred idiomatic expressions such as, "grâce à", "en vouloir à", idioms with "avoir" and "faire", etc., and further exercises on thirty-eight irregular verbs. Some of these are for translation, others are sentences with blanks to fill in. The book should be particularly useful for a scholarship student or for a weak student who wants to do extra work in grammar.



TYPE EXAMINATIONS

Grade XIII

SPANISH COMPOSITION

March, 1945

Note: This Question Paper is to be Returned with the Answers.

Signature

Marks

A

1. Escribanse en español:
 - (a) llegar, dirigir: la. S. — pres. de subj.
 - (b) dar, estar: 3a. Pl. — preterito
 - (c) ver, cubrir: participio pasado
 - (d) tener, decir: la. Pl. — futuro de ind.
 - (e) dormir, poder: participio presente
 - (f) ir, pronunciar: la. Pl. — imperf. de ind.
 - (g) ir, volver: plural de imperativo.
 - (h) leer, ver: 2a. Pl. — pres. de ind.
 - (i) decir, prometer: 3a. Pl. — preterito
- 10 (j) hacer, ir: singular de imperativo
2. Escribanse los verbos subrayados:
 - (a) He had just entered the room.
 - (b) Every morning he would leave at eight o'clock.
 - (c) Shall we go at once?
 - (d) He had been studying for three hours.
 - (e) I must have lost my pen.
 - (f) I should say it to him.
 - (g) He said that he knew it.
 - (h) What time must it have been?
 - (i) He arrived a week ago.
 - 10 (j) He would not do it, (or: He refused to do it)
 3. Escribase la forma debida o de indicativo o de subjuntivo del verbo al margen:
 - (a) Le pedí que me un sobre. —traer
 - (b) Le parece a Vd. que a nevar? —ir
 - (c) Ellos respondieron que no venir. —querer
 - (d) Quisiéramos que os —quedar
 - (e) Mejor sería que no se lo Vd. —decir
 - (f) Tan pronto como Vd., mándeme un telegrama.—llegar
 - (g) Es preciso que ellas. —venir
 - (h) Parémonos en un hotel donde (ellos) orquesta. —tener.
 - (i) Dice que terminado la obra. —haber
 - 10 (j) Si no le no lo compre. —gustar
 4. Cítese la forma que convenga o de ((por)) o de ((para)):
 - (a) We are leaving for London to-night.
 - (b) The pier was destroyed by the storm.
 - (c) He received very little for his work.
 - (d) Come along here.

- (e) There was room for six people.
 (f) He has good pronunciation for a foreigner.
 (g) It is a machine for cutting paper.
 (h) It will be ready by September.
 (i) I swear by my honour.
 5 (j) Let's take a walk through the streets.

B

1. Escribanse en el plural:
 (a) el lápiz (g) el carácter
 (b) el jardín (h) la actriz
 (c) el mártir (i) la reunión
 (d) la ley (j) el francés
 (e) el árbol (k) el lunes
 6 (f) la joven (l) el sábado
 2. Cítese lo contrario de cada una de las palabras siguientes:
 (a) despacio (f) triste
 (b) lleno (g) dentro
 (c) primero (h) nada
 (d) joven (i) dormirse
 10 (e) cerrar (j) respuesta
 3. Tradúzcanse al español:
 3 1. In England tea is served every afternoon at five o'clock.
 3 2. This cannot be permitted. Do you think so?
 3 3. I received your letter when I was in the hospital.
 3 4. If you wait a moment, we shall go out together.
 3 5. Be careful not to burn your fingers.
 3 6. What kind of an engine is this? I don't know.
 3 7. The ceremony has been postponed until tomorrow.
 3 8. One travels comfortably in Spain. —May I come in.
 2 9. That is not what we agreed upon.
 3 10. We were arrested, but we were set free.
 3 11. If we had walked faster we should not have missed the trolley.
 2 12. Good night! I hope you sleep well.
 3 13. He was convinced by his friends last night.
 3 14. It would interest me very much to read your essay.

40

—John Barr, Runnymede C. I.

FORM V (Grade XIII) GERMAN COMPOSITION MARCH, 1946

(Time—1½ hours.)

(Questions A to E are to be answered on this paper)

(All numbers in sentences are to be written in words.)

- A. Setzen Sie ein Beiwort vor jedes Hauptwort!
 Ein ——— Mann ging in das ——— Haus des ——— Lehrers und
 nahm ein ——— Buch von dem ——— Tische; dann ging er in
 ——— Eile hinaus und gab es einem ——— Knaben, den er an der
 ——— Strassenecke neben einer ——— Laterne fand.
 B. Bilden Sie ein Hauptwort aus den folgenden Wörtern!
 1. abfahren ———; 2. backen ———; 3. dumm ———;
 4. erlauben ———
 C. Schreiben Sie mit der passenden Form des Komparativs oder des
 Superlativs!
 1. Im Sommer sind die Tage (lang) ———; 2. Er wurde immer
 (müde) ———
 D. Schreiben Sie im Präsens, Imperfekt und Perfekt!
 1. Er (erfahren) ——— nicht, was sie (erzählen)
 ———
 2. Er (legen) ——— sich auf das Sofa, und
 (einschlafen) ———

E. Setzen Sie die richtigen Endungen und die fehlenden Wörter!

1. Ein hübsch ——— Mädchen, ——— ein sehr unglücklich ———
Leben gehabt hatte, wollte in d ——— tief ——— Wasser
springen.

2. D ——— blondhaarig ——— Schüler, ——— glockenhell ———
Stimme ich gut kannte, sass in d ——— fünf ——— Reihe.

F. Schreiben Sie einen Aufsatz von 100 Wörtern!

Thema: "Wie ich einen Tag verbringe" oder "Das Erlebnis von
Frau Richmond's" oder "Die Liebesgeschichte des Dienstmädchens"
oder "Etwas Sonderbares aus meinem Leben" oder "Ein Besuch,
den ich neulich gemacht habe".

G. Übersetzen Sie:

When Herr Flossman was struck on both shoulders by snowballs, as
he came around the corner, some of the boys laughed about it,
but Wilhelm apologized. However, he was later summoned to the
police station because another boy had given his name to the
policeman.

Frieder lost the address of Frau Dr. Heller to whom he was to take a
Christmas tree, and by the time it was found, she had bought
another one and was glad to give the first one to the Pfäfflings.

Just before Christmas the children brought their grades home from
school.

They had a beautiful Christmas celebration. No one was so happy as
Frieder for the little musician was now the possessor of a violin.

H. Übersetzen Sie ins Deutsche!

1. When he went out after breakfast, he found his new hat lying
beside the road in the deep snow. It had lain there all night.

2. He asked me what I knew about the young man who was here
last Wednesday. I said I had only met him the day before and
had not had an opportunity to talk with him.

3. Although he was very tired, he couldn't sleep; after half-an-
hour he got up again and read the newspaper till midnight.

4. I did all I could to help him because he was a stranger here and
couldn't even speak English.

5. My mother advised me not to go, but I wanted to go so very
much that she finally yielded. I promised to be back early.

6. I woke up at about 5 o'clock and then I woke the others. I need
hardly tell you that they didn't thank me for it.

7. He seems to remember everything, even if it happened 60 years
ago. I should like to know how old he really is.

MARKS: A—9, B—4, C—2, D—4, E—11, F—20, G—40, H—60;

Total—150.

—Marjorie South, Lawrence Park C.I., Toronto.

Grade XIII

FRENCH AUTHORS

March, 1946

(based on *La Vipère de Luvercy* (Copp Clark), pages 1 to 115)

With Model Answers

I. Lisez le passage suivant et répondez en français aux questions qui le
suivent:

—Toi-même, Lionel, quand tu m'as rendu compte de ta visite au
préfet de police, n'as-tu pas insisté sur une phrase . . . Le préfet
ne considère-t-il pas Jean Mareuil — Freddy comme un malheureux
qui pourrait retomber dans certains abîmes, pour peu qu'on l'y poussât?
. . . N'allons pas jusqu'à présumer qu'il a tué. Mais qu'il ait volé,
cela me paraît probable . . .

—Je vous entends. C'est un voleur qu'il nous faut. L'amener à
voler, n'est-ce pas? Voilà le plan. J'y avais songé, n'en doutez pas.

—Oui, refaire de lui ce qu'il fut sans doute. Et s'il ne le fut pas,
l'inaugurer! Mon grand, d'ici le 2 juin, fais en sorte que Freddy la

Couleuvre soit devenu, ou redevenu, un cambrioleur. Avec cela, moi, je me charge d'empêcher le mariage.

1. Pourquoi madame de Prase croit-elle que Jean Mareuil et Freddy sont la même personne?

(Son fils lui a dit que "l'apache" Freddy ressemble à Jean Mareuil. On le voit toujours sortir du même hotel, la nuit après la rentrée de Jean Mareuil.)

2. Qu'est-ce le préfet de police avait dit à Lionel de la vie passée de Freddy?

(Il n'avait pas toujours été honnête homme.)

3. Quel est le plan de madame de Prase?

(Elle veut que Freddy devienne, ou redevienne, cambrioleur.)

4. Comment le succès de ce plan empêchera-t-il le mariage?

(Gilberte ne voudra pas épouser un escroc.)

5. D'après Lionel, oui Jean Mareuil a-t-il peut-être tué?

(Lionel croit que Jean Mareuil a participé à la mort de madame Laval.)

6. À quoi Freddy doit-il le surnom de "la Couleuvre"?

(Il a une couleuvre tatouée au bras.)

7. Exprimez autrement:

a) tu m'as rendu compte de ta visite b) retomber dans certains abîmes c) un cambrioleur

II. Répondez en français aux questions suivantes:

1. Quelle est la seule ouverture par laquelle la vipère fatale ait pu entrer dans la chambre de madame Laval?

(Elle est probablement entrée par un des "coeurs", percés dans les volets.)

2. Où couchaient Gilberte et madame de Prase cette nuit-là?

(Elles couchaient dans le cabinet de toilette à côté de la chambre de madame Laval.)

3. Pourquoi Lionel ne peut-il pas comprendre que Gilberte n'ait pas entendu entrer la vipère?

(Il sait qu'elle est restée éveillée toute la nuit et cependant elle n'a pas entendu de bruissement dans le lierre.)

4. Qu'est-ce que Lefebvre, l'ancien jardinier de Luvercy, a raconté au détective au sujet de la vipère disparue?

(Il avait vu un homme creuser un trou dans le parc. Le lendemain il avait trouvé la vipère enterrée dans ce trou.)

5. Pourquoi Lefebvre n'en avait-il pas parlé à ses maîtres tout de suite?

(Il ne voulait pas qu'on sache qu'il avait été là avec sa fiancée.)

6. Décrivez la sonnette dont madame Laval se servait pour appeler sa bonne.

(C'était une petite poire attachée à un fil.)

7. Où Aubry trouve-t-il "le Jean Mareuil nocturne" la deuxième fois qu'il le suit? Qu'est-ce qu'il y fait?

(Il le trouve au Bar de la Coterie où il charme des serpents.)

8. Quelle autre personne surveille "l'apache" Jean Mareuil dans ses aventures nocturnes?

(Fourcade, employé du notaire Feuillard.)

III. 1) Copiez la phrase suivante et soulignez les consonnes qu'on ne prononce pas:

"Sans doute des horizons nouveaux s'étaient-ils ouverts devant elle."

2) Dans la liste (a) soulignez les lettres qui se prononcent comme la lettre "g" du mot "garçon";

dans la liste (b) les lettres qui se prononcent comme la lettre "è" du mot "mère";

dans la liste (c), les lettres qui se prononcent comme "en" dans le mot "cent":

(a) ignore
suggérer
seconde
Gilberte

(b) romaine
tenant
familier
observe

(c) comtesse
ennemi
ambition
abandonner

IV. Ecrivez les temps indiqués des verbes suivants:

- 1) présent de l'indicatif, troisième personne du pluriel:
mourir, envoyer, faire, boire.
- 2) futur, deuxième personne du pluriel:
courir, accueillir, recevoir.
- 3) passé indéfini, première personne du pluriel:
permettre, offrir, s'asseoir.
- 4) passé défini, troisième personne du singulier:
se taire, atteindre, tenir.

V. Lisez les passages suivants et répondez en français aux questions qui les suivent:

(a) Quatre fois par an, au commencement de chaque saison, mademoiselle Cormon allait passer un certain nombre de jours à sa terre du Prébaudet. On était alors à la mi-mai, époque à laquelle mademoiselle Cormon voulait voir si ses pommiers avaient bien "neigé", mot du pays qui exprime l'effet produit sous ces arbres par la chute de leurs fleurs. Quand l'amas circulaire des pétales tombés ressemble à une couche de neige, le propriétaire peut espérer une abondante récolte de cidre. Chaque saison avait sa nature d'affaires. Mademoiselle donnait avant son départ un dîner d'adieu à ses fidèles, quoiqu'elle dût les retrouver trois semaines après. C'était toujours une nouvelle qui retentissait dans Alençon que le départ de mademoiselle Cormon. Puis le lendemain matin, les marchands étaient sur le pas de leurs portes. Petits et grands regardaient passer la carriole, et il semblait qu'on apprît une nouvelle en se répétant les uns aux autres "Mademoiselle Cormon va donc au Prébaudet!"

1. De quelle saison s'agit-il dans ce passage?
2. Quelle ville habite mademoiselle Cormon?
3. A quelle occasion dit-elle au revoir à ses amis?
4. Pendant combien de temps sera-t-elle absente?
5. Qu'est-ce qui prouve que les gens du village s'intéressent à son départ?
6. Que veut dire "les pommiers neigent"?
7. Pourquoi mademoiselle Cormon sera-t-elle contente de voir cette neige?
8. Donnez le contraire des noms suivants, en indiquant le genre:
le commencement, le départ, le lendemain.
9. Remplacez les expressions soulignées par des pronoms:
 - a) Elle donnait un dîner d'adieu à ses amis.
 - b) L'amas de pétales tombés ressemble à une couche de neige.
 - c) Il peut espérer une abondante récolte de cidre.

(b) Les Joueurs au Cercle

Le valet de pied entr'ouvrit la porte du salon de lecture, où, ça et là cinq ou six patriarches sommeillaient sur les journaux comme Booz auprès des boisseaux pleins de blé; et de la même voix qu'il eût chanté les "Bateliers de la Volga", il dit:

—Messieurs, l'écarté va commencer.

Il était triste comme une victime du destin, qui en a supporté les coups avec une insensibilité parfaite, mais qui se croit tenue de faire une figure de circonstance parce que ses malheurs sont connus de tous, officiels et historiques. Il était singulièrement beau, mais d'une beauté sans règle, sans type; pâle, blond, fripé, et cependant d'une fraîcheur, d'une jeunesse presque alarmante; si jeune qu'on s'étonnait de le voir si grand. Il portait sa livrée comme il avait porté naguère l'uniforme des chevaliers-gardes.

Il passa dans la pièce voisine, réservée au poker, puis dans un troisième salon où l'on jouait au bridge; et avec une lassitude infinie, il psalmodia encore:

—Messieurs, l'écarté va commencer.

Il arrivait à l'antichambre, vaste; une seule lampe y brûlait, devant le cadre des dépêches. Ne voyant, parmi les ténèbres, personne, soucieux de ne pas faire le moindre effort superflu, il allait se retirer sans répéter l'annonce, quand un ronflement soudain et d'une puissance, d'une impudence extraordinaire, l'avertit qu'il y avait là quelqu'un. Il cria — faiblement:

—Messieurs, l'écarté va commencer.

L'écarté — un jeu de cartes

1. Où ce valet de pied était-il employé?
2. Qu'est-ce qu'il annonçait?
3. Mentionnez les pièces dans lesquelles il a fait cette annonce.
4. Pourquoi ne l'avait-il pas faite tout de suite en arrivant à la quatrième pièce?
5. Pourquoi avait-il changé d'avis?
6. Faites le portrait du valet. Mentionnez: a) âge et taille, b) figure et cheveux, c) habits, d) manière de marcher et de parler.
7. Quel avait été son emploi auparavant?
8. Expliquez les termes: il entr'ouvrit, les ténèbres, ils sommeillaient, d'une puissance extraordinaire.
9. A quoi sert un cadre?

Valuation:

I — $6+2+3+3+2+3+6 = 25$.

II — $3+3+4+4+3+3+3+2 = 25$.

III — $6+2+2+2 = 12$.

IV — 13.

V a) — $2+2+2+2+2+2+2+3+3 = 20$.

b) — $2+2+4+4+2+8+2+4+2 = 30$.

Total number of marks — 125.

—Dora Stock, North Toronto C. I.

Grade XII

FRENCH

(2 hours)

Marks

A

- (5) 1. Mettez au présent de l'indicatif et au présent du subjonctif:
 - (i) je (rendre); (ii) nous (avoir); (iii) vous (se promener);
 - (iv) il (savoir); (v) je (recevoir).
- (5) 2. Remplacez les mots soulignés par des pronoms:
 - (a) Permettez au pêcheur d'attraper les poissons dans la rivière.
 - (b) Je me suis souvenu des lettres: elles sont venues de Paris.
 - (c) N'allez pas au cinéma avec votre ami.
 - (d) Mon frère et sa femme sont rentrés chez eux.
 - (e) Le prêtre aimait ses paroissiens.
- (5) 3. Sans vous servir de "Est-ce que", transformez les phrases ci-dessous en questions négatives:
 - (a) Les marchands leur ont parlé.
 - (b) Je vous l'ai bien dit.
 - (c) La dame nous en avait donné.
 - (d) Il aime sa femme.

B

4. Traduisez en français:
 - (5) (1) Would you laugh if a friend described to you the fish that he had caught quite near here?
 - (5) (2) Unless you prefer to sit down in the corner, I fear you will have to wait, Miss.

- (5) (3) On the next day she decided to go and see the port of which she had already read in her book.
- (5) (4) Each day they are going to suffer from the heat and the dust; they do not dare to stop even for a moment.
- (5) (5) This is what they have chosen to do; they do not need to take part in it, if they wish to do something different.
- (5) (6) What shall I buy for my niece? If she played the piano, I should give her one.

C

- (10) 5. Employez dans une phrase complète:
(1) depuis; (2) car; (3) avoir beau; (4) plus; (5) quoi.
- 6. Sans traduire le passage suivant lisez-le, et répondez en français aux questions qui le suivent.

C'était un homme de moyenne taille, trapu et robuste, dans la force de l'âge. Il pouvait avoir quarante-six ou quarante-huit ans. Une casquette à visière de cuir rabattue cachait en partie son visage brûlé par le soleil. Sa chemise de grosse toile jaune, rattachée au col par une petite ancre d'argent, laissait voir sa poitrine velue; il avait une cravate tordue en corde, un pantalon de coutil bleu usé et râpé, blanc à un genou, troué à l'autre, une vieille blouse grise en haillons, rapiécée à l'un des coudes d'un morceau de drap vert cousu avec de la ficelle, sur le dos un sac de soldat fort plein, bien bouclé et tout neuf, à la main un énorme bâton noueux, les pieds sans bas, des souliers ferrés, la tête tondue et la barbe longue.

- (2) (i) Expliquez ce qu'on veut dire par "la force de l'âge"?
- (2) (ii) Quelle espèce de chapeau portait cet homme?
- (2) (iii) Était-il haut de taille?
- (4) (iv) Comment s'est-on servi du morceau de drap vert et de la petite ancre d'argent?
- (2) (v) Est-ce qu'il y a une différence entre "troué" et "en haillons"?
- (3) (vi) Exprimez autrement: usé, neuf, robuste.
- (8) (vii) Mettez au pluriel: une cravate tordue en corde, un genou, un morceau de drap vert, une vieille blouse grise.
- (2) (viii) Donnez les temps primitifs de "cousu".
- 7. Répondez en français aux questions suivantes:
- (2) (a) Comment les officiers de la ligne passent-ils leur temps?
- (1) (b) Qui est le meilleur tireur dont nous lisons?
- (2) (c) Qu'est-ce que c'est que Jean Valjean a volé au prêtre?
- 8. Sans traduire ce passage, répondez en français aux questions

Le Maréchal Ney

Le jour baissait; depuis l'aube le 3e corps marchait en silence; aucun de nous ne pouvait comprendre ce que nous allions devenir. Mais la présence du Maréchal Ney suffisait pour nous rassurer. Sans savoir ce qu'il voulait ni ce qu'il pourrait faire, nous savions qu'il ferait quelque chose. Sa confiance en lui-même égalait son courage. Plus le danger était grand, plus sa détermination était prompte; et, quand il avait pris son parti, jamais il ne doutait du succès. Aussi, dans un pareil moment, tous les regards se portaient sur lui, personne n'osait l'interroger. Enfin, voyant près de lui un officier de son Etat-Major, il lui dit à demi-voix: "Nous ne sommes pas bien." —Qu'allez-vous faire? répondit l'officier. —Passer le Dniéper. —Où est le chemin? —Nous le trouverons. —Et s'il n'est pas gelé? —Il le sera. —A la bonne heure! dit l'officier." Ce singulier dialogue révéla le projet du maréchal de gagner Orcha par la rive droite du fleuve, et assez rapidement pour y trouver encore l'armée.

- (9) (i) Où cet incident a-t-il eu lieu? A quelle saison de l'année? A quelle heure du jour? Donnez vos raisons pour chaque réponse!
- (2) (ii) A qui le 3e corps se fiait-il?
- (2) (iii) Pourquoi est-ce que personne n'osait interroger le maréchal?

- (2) (iv) Où le maréchal se dirigeait-il? Pourquoi?
 (5) (v) Donnez le contraire de: baisser, en silence, à demi-voix, personne, rapidement.
 (5) (vi) Donnez un synonyme de: gagner, pareil, interroger, répondre, prendre son parti.

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—I. K. Shearer, Upper Canada College, Toronto

EXAMEN DE FRANÇAIS Troisième Année

AVRIL, 1945

- 10 A. Répondez en français:
 1. Qu'est-ce qui arrive quand on prend une potion?
 2. Quel breuvage préférez-vous au petit déjeuner?
 3. Sur quel côté de la route les autos roulent-elles au Canada?
 4. Les théâtres sont-ils ouverts ou fermés en Ontario le dimanche?
 5. Quels jours de la semaine les élèves ont-ils congé?
- 10 B. Remplacez les tirets par des mots convenables:
 1. une tortue marche _____ qu'un chien;
 2. le petit de la brebis s'appelle _____;
 3. il porte une casquette sur la _____;
 4. quand il joue au golf, mon père porte une _____ courte;
 5. l'hiver, la terre est couverte de _____;
 6. les talons parisiens sont généralement _____;
 7. quand on arrive à la gare, on descend sur le _____;
 8. le premier empereur des Français s'appelait _____;
 9. le participe passé du verbe 'pouvoir' est _____.
- 10 C. Remplacez l'infinitif par la forme correcte du participe passé:
 1. il nous a (voir);
 2. la lettre qu'il a (écrire) a été (mettre) à la poste;
 3. leurs devoirs? ils ne les ont pas (faire);
 4. quels bruits a-t-elle (entendre)?
 5. à quelle heure est-elle (arriver)?
 6. elle n'a pas (reconnaître) la jeune fille que je lui ai (présenter);
 7. elle a (paraître) surprise quand j'ai (boire) le kirsch.

- 65 D. Traduisez en français:

Quebec, March 14, 1945.

Dear John;

I arrived in Quebec this morning with my young brother. The trip was long but interesting. This afternoon we visited the city and all its fine monuments. At the restaurant it has been necessary to talk French. We are leaving soon for Europe. The boat in which we shall travel will be ready in a few minutes. The quay is covered with people who have come to see their friends leave. The men are waving their hats and the ladies their handkerchiefs. On the deck there is an old man who is reading a newspaper; I think that he comes from the United States because he is wearing some new clothes and a rain coat.

I now see the captain on the bridge; the moorings have been cast off and I have just heard the siren. I must say good-bye.

Write to me soon.

Sincerely yours,
 William.

LE PRIX DES PIGEONS (Pour Lire Avec Plaisir)

- 30 E. Répondez en français:
 1. Quelle était la profession de M. Lebrun?
 2. Que portait-il pour mieux voir?
 3. Vers quelle heure Julie se levait-elle ordinairement?

4. Quelle langue employait Léon quand il écrivait à Julie?
5. Pourquoi M. Lebrun n'a-t-il pas d'abord accepté d'accorder à Léon la main de Julie?
6. A quelle condition a-t-il accepté plus tard?
7. Où trouve-t-on Léon dix mois plus tard?
8. Que tenait-il de la main gauche?
9. Pourquoi le tavernier ne lui a-t-il pas permis de se tuer?
10. Qu'est-ce que Léon a essayé pour faire de l'argent? (un exemple).
11. Comment s'appelait le président de la société des savants de Londres?
12. Qu'est-ce que Léon a dû faire pour gagner 50000 francs?
13. Combien de personnes de celles qui ont essayé de gagner le prix des pigeons sont mortes d'indigestion?
14. Combien Léon a-t-il gagné en tout?
15. Combien d'enfants Léon et Julie ont-ils eus?

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Jacques Leduc, Runnymede Collegiate.

Grade X

EASTER EXAMINATION

2 Hours

(Based upon "Cours Élémentaire" (Clarke, Irwin)—Lessons XX — XXX inclusive)

A

FRENCH AUTHORS

I Ecrivez en français 10 phrases sur l'histoire intitulée "Anecdote".

II Traduisez en anglais:

- 1) se levant sur les pattes de derrière
- 2) il faut faire sa connaissance
- 3) un beau jour, je veux m'évader
- 4) bien entendu
- 5) il fait déjà nuit
- 6) quatre semaines plus tard
- 7) réveillez-vous; au feu, au feu!
- 8) nous avons travaillé comme des nègres
- 9) allons voir la laiterie
- 10) au bout de deux heures
- 11) j'ai le cœur gros, je dois vous dire adieu
- 12) je ne peux rien faire
- 13) déguisé en ouvrier
- 14) on a fusillé le sergent
- 15) ses renseignements vont sauver des vies

III Traduisez en français:

- | | |
|------------------|-----------------------|
| 1) to run away | 8) from time to time |
| 2) to be right | 9) everybody |
| 3) on Sundays | 10) every day |
| 4) the holidays | 11) all day |
| 5) to take place | 12) the middle school |
| 6) sooner | 13) willingly |
| 7) last year | 14) thousands |
| | 15) at the same time |

IV Lisez le passage suivant puis, sans traduire, répondez aux questions qui le suivent.

" Écoute, dit Gavroche, il ne faut plus jamais pleurer. Tu verras, on s'amuse. L'été, nous nous baignerons. Nous irons voir l'homme squelette. Il est en vie. Il est maigre comme tous ces paroissiens-là. Et puis je vous conduirai au spectacle. J'ai des billets, je connais des acteurs, j'ai même joué une fois dans une pièce. On courait sous la toile, ça faisait la mer. Ah! on s'amuse fameusement. Attention! quand on se couche, il faut dormir. L'orage

redoublait. On entendait la pluie. Le tonnerre gronda. Les deux petits poussèrent un cri, mais Gavroche éclata de rire.
 Du calme, enfants. Les deux enfants se serrèrent l'un contre l'autre. Le petit, effrayé, osa dire à Gavroche, tout bas, en retenant son souffle:

- Monsieur!
- Hein, fit Gavroche.
- Qu'est-ce que c'est donc que ça?
- C'est les rats, répondit Gavroche.
- Monsieur, reprit-il?
- Hein, fit Gavroche?
- Qu'est-ce que c'est donc que les rats.
- C'est des souris.
- Cette explication assura un peu l'enfant.
- Monsieur? Pourquoi n'avez-vous pas un chat?
- J'en ai eu un, répondit Gavroche, mais ils me l'ont mangé!
- i) Comment s'appelle le héros de cette histoire?
- ii) A qui parle-t-il?
- iii) Qu'est-ce qu'ils pourront faire en été?
- iv) Comment représentaient-ils la mer, au théâtre?
- v) Que faut-il faire après qu'on s'est couché?
- vi) Quel temps faisait-il?
- vii) Quels animaux y a-t-il dans l'endroit où les enfants sont couchés.
- viii) Pourquoi Gavroche n'a-t-il pas de chat?
- ix) Comment Gavroche essaie-t-il de réconforter les enfants?
- x) Pourquoi les enfants ont-ils peur?

MARKING: PART A—FRENCH AUTHORS.

Question (I) counts for 30 marks— $\frac{1}{2}$ mark off for each mistake.

Question (II) counts for 20 marks—questions 1, 3, 8, 11 and 15 count for 2 marks.

Question (III) counts for 20 marks.

Question (IV) counts for 30 marks—each mistake one mark off.

B

FRENCH COMPOSITION

- I Écrivez les formes indiquées des verbes suivants:
 - 1) Je (se laver—présent)
 - 2) Nous (faire—imparfait)
 - 3) Elle (tomber—plus—que—parfait)
 - 4) Il (travailler—passé indéfini)
 - 5) Ils (venir—présent)
 - 6) Elles (s'appeler—passé indéfini)
 - 7) Vous (être—imparfait)
 - 8) Tu (tenir—plus—que—parfait)
 - 9) Vous (boire—présent)
 - 10) (manger—participe présent)
- II Écrivez en toutes lettres:
 - a) Monday, the first of July, 1945.
 On Thursday, the fifteenth of December.
 - b) 80; 101; 75; 91; 16; 85; 21; 56.
- III Remplacez le tiret par qui, que, qu'est-ce qui, quel, ou quelle:
 - 1) est tombé? Mon livre.
 - 2) Est-ce vous l'avez fait?
 - 3) maison veut-il acheter?
 - 4) Voilà un monsieur je connais.
 - 5) regardez-vous? Je regarde Georges.
- IV Traduisez en français:

<ul style="list-style-type: none"> 1) It is raining. 2) I am hungry. 3) In spring. 4) It is windy. 	<ul style="list-style-type: none"> 5) Are you thirsty? 6) It wasn't sunny. 7) Is it snowing? 8) The weather is fine.
--	--

V Mettez au pluriel:

- 1) J'écris une lettre.
- 2) Elle s'est assise sur son nouveau chapeau.
- 3) Il va répondre à la question.
- 4) Il ne peut pas entendre le mot que tu dis.
- 5) J'ai perdu mon beau chat gris.
- 6) Il examine le menu que le garçon pose sur la table.

VI Remplacez les mots soulignés par y ou en:

- 1) J'ai deux crayons.
- 2) Nous sommes allés au cinéma.
- 3) Il ne mange pas de pain.
- 4) Est-elle entrée dans la salle?
- 5) Je l'ai trouvé sur la table.

VII Traduisez en français:

- 1) He always met his friends at the railway station and they made the trip to Paris together.
- 2) She was cold for she had forgotten to put on her coat and she had no hat.
- 3) The children are not going to play on the sand after lunch. They are too tired.
- 4) I need a piece of paper. Will you give me some?
- 5) Why did the gentleman go into that restaurant? Because he had found that the meals were good.

MARKING: PART B—FRENCH COMPOSITION.

Question I—20 marks

Question IV—16 marks

Question II—(a) part—4 marks

Question V—12 marks

(b) part—8 marks

Question VI—10 marks

Question III—5 marks

Question VII—25 marks

—Branksome Hall School, Toronto

Pâques 1½ heures

FRANÇAIS

Grade IX

Covering "Cours Primaire" Lessons I through VII

Alfreda Hall, Moulton College, Toronto

1. (a) Indiquez les consonnes muettes dans les mots suivants: pieds, plus, donnent.
- (b) Divisez en syllabes: enfant, assiette.
- (c) Indiquez les liaisons dans la phrase: Et ils ont admiré les élèves.
- (d) Copiez les phrases suivantes et soulignez les mots qui contiennent les sons indiqués:
 - (1) e as in mère: Elle aime son père.
 - (2) o as in école: Elle porte une jolie robe.
 - (3) wa as in roi: Il y a un miroir près du tableau noir.
 - (4) z as in rose: Nous avons un crayon dans une boîte.
2. (a) Ecrivez le temps présent affirmatif des verbes: être, rougir.
- (b) Ecrivez le temps présent interrogatif des verbes: avoir, attendre.
- (c) Ecrivez le temps présent négatif des verbes: regarder, entendre.
- (d) Donnez les participes présents des verbes: chanter, choisir, descendre.
- (e) Donnez les participes passés des verbes: manger, jaunir, vendre.
- (f) Donnez l'impératif (3 personnes) des verbes: désirer, nourrir, répondre.
3. Remplacez le tiret par la forme correcte de de (de, du, de la, de l', des):
 - (1) Le livre — garçon. (2) Les crayons — filles. (3) La classe — histoire. (4) Je n'ai pas — beurre. (5) — petits choux. (6) Beaucoup — sauce. (7) Nous avons — fruits. (8) Avez-vous — huile? (9) Je désire — crème. (10) jolies fleurs.

4. Remplacez le tiret par la forme correcte de à (au, à la, à l' aux):
 (1) Je vais — école. (2) Je reste — maison. (3) Allez — magasin. (4) la tarte — pommes. (5) Il donne le livre — enfant.
5. (a) Mettez à la forme interrogative sans "est-ce que":
 (1) Il chante. (2) Elle étudie l'histoire. (3) La dame parle français.
 (b) Mettez à la forme interrogative en employant "est-ce que":
 (1) Les enfants mangent leur carottes. (2) Elles chantent bien.
6. Mettez au pluriel:
 (1) Je place l'assiette sur la petite table. (2) Mon oncle désire une pomme.
7. Remplacez le tiret par la forme correcte de l'adjectif possessif qui est indiqué:
 (1) (my) père. (2) (their) cousins. (3) (your) tante.
 (4) (his) règle. (5) (our) crayons.
8. Traduisez en français:
 1. What do you eat at noon? 2. John wants some meat and vegetables. 3. Let us choose the red raspberries. 4. He is not selling any beans.
9. Répondez en français aux questions suivantes:
 1. Où êtes-vous le samedi?
 2. De quelle couleur les cerises sont-elles quand elles mûrissent?
 3. Quel animal domestique est très intelligent?
 4. A côté de qui êtes-vous assis?
 5. Est-ce que Jacquot est un garçon?

VALUATION

1. (a) $3 \times 1 = 3$; (b) $2 \times 1 = 2$; (c) 3; (d) 1 for each ($3+3+2+3=11$)=19	
2. (a) $2 \times 2 = 4$; (b) $2 \times 2 = 4$; (c) $2 \times 2 = 4$; (d) $3 \times 1 = 3$; (e) $3 \times 1 = 3$; 24	
3. $10 \times 1 = 10$	10
4. $5 \times 1 = 5$	5
5. (a) $3 \times 1 = 3$; (b) $2 \times 1 = 2$	5
6. $2 \times 3 = 6$	6
7. $5 \times 1 = 5$	5
8. $4 \times 4 = 16$	16
9. $5 \times 2 = 10$	10
Total	100

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CONGRATULATIONS TO THE DEPARTMENT

Ontario teachers of French who were able to hear the French broadcasts by the Department were simply delighted! It has come at last—spoken French over our own radio network! Congratulations to the directors of Modern Languages in the Department!

The editorial staff of the Canadian Modern Language Review has, however, received several complaints regarding the difficulty of listening in to these broadcasts during school hours. The fact is that most teachers and students were not able to hear the programme. A school's timetable cannot be completely disrupted for the sake of the senior French students—and that is final! We feel certain that the department will consider changing the time of the broadcasts. Hours like 12.30, 4.00 or 6.45 p.m. might be suitable. If the text of the programme could be sent out in advance and studied in school, an early evening hour would be most satisfactory. Then the student could be close to the radio and his interest would be supported by all the members of the family, who would probably listen in.

Are we serious about this venture? Do we want Ontario students to speak and understand French? If we do, let us have a daily programme of just this sort. Our senior students will then finish their High School French Course with satisfaction, in the confidence that they can understand spoken French with ease.

—Gladys Edmondson.

Editor's Note—The texts of the various programmes are already being sent out to the schools in advance of the broadcast. Make sure that you receive this material from the Department.

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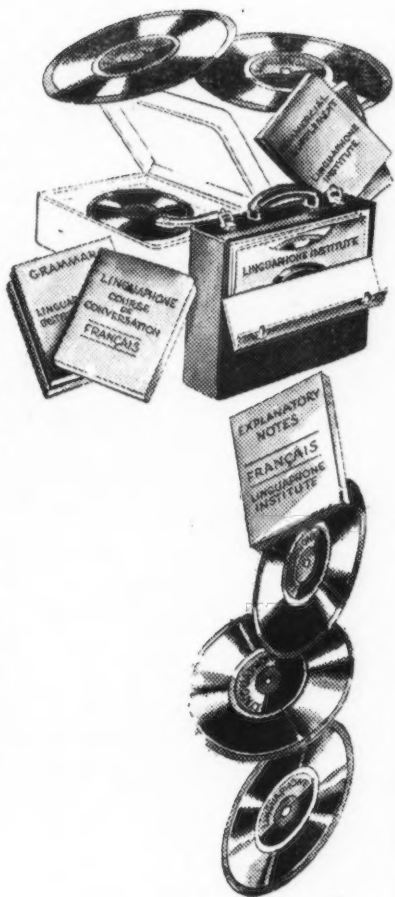
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